WHIZZARD

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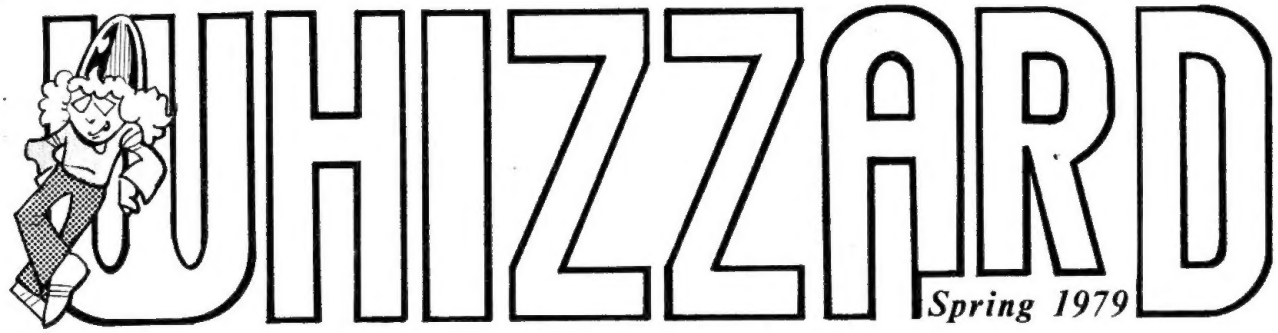

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Ed.Mantels
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SMALL TALK

I could give a lot of excuses why this issue is so late. I could say how my Selectric decided to go on the blink just three days after it was installed. I could tell how a New Year's Eve ice-storm put the electric out for ninety-four hours and left me proof-reading by candlelight in a thirty-degree room. I could relate how ignoring deadlines has become a hobby for some of our contributors, who have procrastination down to an art. I could tell how our wonderful postal service lost our cover, an interior illustration, and one of our major articles, which will probably never be seen by human eyes again. I could say how busy I've been taking school finals, making a film, working backstage on a play, planning our sixth anniversary party, and assembling this issue. I could give a lot of excuses why this issue is so late, but I'm not going to do that. Frankly, after publishing for six years I've learned to expect these sort of things as tradition.

An abridged version of a ninety-minute interview with Mike Nasser appears in this issue. Traveling to the west coast, Mike was scheduled to stop at St. Louis during mid-November. His trip was prevented due to an illness which required a prolonged stay at a Michigan hospital. There were several confusing elements within the transcript that were never clarified due to the cancelled Saint Louis rendezvous, and because of this, we deleted this controversial material.

The SLSFS will be sponsoring Archon III, a St. Louis science fiction convention during July 13-15. Joe Haldeman will be the guest of honor. For additional information write: P.O, Box 15852, Overland, MO 63114.

Although Archon II was a generally pleasant weekend, Saturday afternoon I foolishly attended a showing of "The Doomsday Machine". While wait-

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STARLIN INTERVIEWED--AT LAST!

If imitation is indeed the sincerest form of flattery, then Jim Starlin is a man steeped in flattery. Many new artists in the industry list Jim as a major influence, one made quite evident in their work. The work of Jim Starlin harkens back to the classic super-hero story-telling days of Jack Kirby and Steve Ditko. His contributions to the industry all carry a high level of excitement with them; something rare in comics today. The craftsmanship involved in both his Captain Marvel and Warlock series is mindboggling. Jim's Captain Marvel books represent what some consider the ultimate super-hero saga. His famed Warlock stories are more philosophical in nature, dealing with everything from the hypocricy at Marvel to the inner workings of a human vegetable's mind. The following is part of a two hour phone interview conducted by J. Durrwachter and E.Mantels last Oct.

Whizzard: Could you give us some background information about your artistic training?

Starlin: My father was a draftsman at Chrysler and he use to bring home paper and pencils. I started drawing at about eight. I had the usual high school art courses and after I got out of the service I went to college and took a couple of life-drawing classes. I entered professional comics when I was about twenty-two.

Whizzard: How far do Al Milgrom and you go back?

Starlin: We've known each other since high school. I never had gone to a convention until I had met Al. He told me that there were such things and introduced me to a group called Star-Studded Comics down in Texas. He said, "You send them this stuff and they print it *for free*." I thought it was great.

Whizzard: Some of the early *Captain Marvel* covers were signed "Gemini". Was that *Jim and I* referring to Al Milgrom and you?

Starlin: Exactly. You're one of my brighter fans. You'd be surprised how few people figure that out. In fact, Roy wanted to know for the longest time. He was the editor at the time. (laughter)

Whizzard: How much control did you have over the *Captain Marvel* books?

Starlin: At the time of the second or third issue, Marvel was producing more books than ever and was real busy. The editorial control sort of slipped and I got whoever I could get hold of to work with on the series.

Whizzard: How did you manage to get away with "The Cosmic Code Authority" on *Strange Tales* #179?

Starlin: I was living with Tom Orzechowski at the time and he cut it up, we put it together, and sent it in. No one noticed. We tried it a second time but Al Milgrom got caught trying it on *Captain Marvel*.

We got quite a few things through. I was able to establish inside the *Warlock* series that Pip eats nothing but shit. He not only ate shit, but he worshiped shit. One of his favorite things was coprolite, which was fossilized dinosaur crap. We got away with a lot of things like that. I started talking about certain bodily functions and they caught that.

Whizzard: Speaking of things which got through, the "1000 Clowns" story was rather striking. Wasn't it rather difficult to get that through or did everyone find it amusing and went along with it?

Starlin: I warned them a long time before that I was going to do it and it also helped when I turned in the story rather late. I think at the time, Len was the editor. He must have felt that everyone knew it was coming and I received a promise of no interference. I think he just felt that he had to let it go through.

Whizzard: So it was a conspiracy of sorts.

Starlin: Somewhat. I think the only conspiracy in Marvel was to keep it away from Stan as long as possible. I don't think he did ever actually see it. He doesn't look at the comic books, and has little idea what goes on.

I never heard anything about it and they probably wouldn't have said much anyway. They have a good business up there and they know they have a good thing--so no one ever gets fired up at Marvel, as long as they have drawing skill. The only people that get laid off at Marvel are those who are too old to do it any longer. I could go in and shit on Stan's desk and still get work up there.

Whizzard: Speaking of Stan Lee, we were informed that he was not happy at what Chaykin and you did with the Nick Fury character.

Starlin: He seemed to ignore the book like it never happened. I guess he just didn't like the moral of the book, which was just as well because we were only planning to do a one-shot. They've managed to ignore it pretty well.

Whizzard: You've colored a lot of your work. Do you find the colors in comics artistically limiting? A lot of the material you've colored is far superior to, say, Linda Lessman. Do you consider the colorists talent in themselves?

Starlin: Definately. There are a lot of really awful colorists but Linda Lessman is not one of them. I consider Linda among one of the better ones.

The whole thing of comics is that they use the cheapest common denominator in printing, distribution, and everything. They limit your color range something tremendously. You've got maybe eighty combinations of colors that you can use. Most of the time the distinction between

some of the subtler tones are ruined because of the paper, and the plastic-plate printing that they use now.

Whizzard: Have you been pleased with the way your portfolio work has been printed?

Starlin: The "Insanity" one came out okay but I was rather disappointed in my work on it.

I think "Camelot 4005" came out great,even after all of the troubles we had. We got a shyster printer who screwed us here in New York and there was a foul up with one of the printers in California. We had to print it three times but finally got a decent product out of it.

Whizzard: Did your "Samson and Delilah" print ever come out?

Starlin: Well, I made a mistake in working with Bob Asher. He obviously took orders for it and then skipped out without ever paying me a cent. He ruined the painting I had done too by leaving it in a truck and letting it get rained on. The guy owed me several hundred dollars.

Whizzard: Did Asher approach you to do work?

Starlin: He approached Frank Brunner, and Frank printed something and he turned me on to them. They wanted to print something of mine but I never should have dealt with him. The guy was only about seventeen years old. Frank had done well with him, and I said "okay, I'll try it." It turned out to be a mistake both financially and artistically. The printing job on it was pretty terrible.

Whizzard: Whatever happened to your *OMAC* stories?

Starlin: They still have four of them that I did up at National. I doubt they'll ever be used because they didn't go along with what I think National felt their characters should be.

Whizzard: What did you do with the character?

Starlin: I turned him into a future mercenary helping the telephone company conquer the world.

Whizzard: Was the *Legion of Super-Heroes* story something you always wanted to do? A lot of people have affection for that series.

Starlin: I have no respect or affection for the *Legion of Super-Heroes*. I needed work and that's all National had to offer me at that time.

Whizzard: Do you think that American comic creators will ever be given public respect the way it is apparently provided in Europe?

Starlin: People will get a lot more respect from the public in general by leaving comics, which is what I am doing. The companies, which are the major outlet for comics, produce a cheap product; and they don't want anybody to rock the boat by making improvements because they make a profit in what they're doing. Commercial comics are not produced to express or do anything creative. I think we've seen the end of that sort of thing in the past couple of years, especially with Marvel. Marvel is getting down to a real factory-like environment with heavy-handed controls from on the top. National's even more business-like. There's not really more restrictions but they have a very conservative house-look and it's hard to do anything with their characters because they've got such a limited scope. There's a lack of creativity when you have that sort of outlook.

Whizzard: During the period that you were starting *Warlock*, would you say that Marvel was beginning to become more restrictive?

Starlin: Things were beginning to tighten up. There were a lot of nice things coming out. Englehart and Brunner were doing *Dr. Strange*. Englehart and half a dozen other people were doing *Captain America*. Roy's *Conan* was then at its highest point artistically.

Roy was the editor but he had a nice velvet touch. He would let people do things. It's gotten tighter and tighter up until now where it's not really worth the effort to do it because you get too much static.

Whizzard: It's gotten worse than the situation you portrayed in "1000 Clowns"?

Starlin: Yes. I don't believe anything Marvel tells me. I've been continuously lied to about changes in the art. They have a couple of people that work there in that office that go in there with paint, or snow-pake and cover up what you've done. After you've slaved away they change it because it doesn't fit to their standards.

Whizzard: Would one of those people be John Romita?

Starlin: John is not the villian. John is one of the people who has to do it because it's his job. He's not the one who directs it. The directing comes from whoever is the editor and Stan Lee. They have no respect for artists and feel no compunctions about going in with a mop and fixing up the work. I was promised about a half a dozen times, during my period there that my work would not be mutilated. Finally, the last straw was on the last Hulk painting (*Rampaging Hulk* #7) that I did. I had worked for a bloody month and I went in there and found that Marie Severin--and I don't hold it against her--*fixed it up.*

Whizzard: Exactly what type of changes did she make?

Starlin: For a number of reasons the original painting was done very dark. They didn't like that so they went in and put highlights all over the Hulk. What they wanted were yellow highlights but Marie got her paint messed up somehow, and there were brown/yellow highlights all over a green Hulk. They put all of those veins over the eye of the creature, which weren't there. When they shot it they wanted the highlights to come out yellow instead of brown/yellow. In doing that they bleached out the entire painting.

They did almost the same thing with my Starlord painting. (*Marvel Preview* #14) The idiots abound up at Marvel. Rick Marshall decided that he wanted to correct one of the planets up on the top of the horizon because he thought it was too dark.

There's a little planet on top of the main one and he was afraid you couldn't see it. So he lightened up the entire painting so that you could see the one little planet. That's why everything on that painting looks bleached out.

I've only had three good reproduction jobs at Marvel. The first Hulk was a beautiful job, the UFO cover (*Marvel Preview* #13) reproduced well, and the second Hulk cover with the Submariner was a pretty fair printing job.

Whizzard: Speaking of the Hulk cover, for a while they were using a new emblem. Is that something you did for them?

Starlin: That was a painting I did for them and it's an interesting story to give you some idea how Marvel handles their artists. I was working with what was going to be a guild of comic book artists this past summer and I'm afraid I generated some bad feeling there. I'm not saying that this had anything to do with what happened but it came awfully close to each other to be coincidence.

I did this painting and I went back to pick up the original and they decided that it was their property. It was their trademark and they were not going to return it. I went through a lot of hassles, sending them bills, making threats of taking them to court, and eventually got it back. If you notice the new issues no longer have the Hulk emblem on the top. (laughter)

Whizzard: Alan Weiss inked about four of the pages on "The Judgment." (*Strange Tales* #180) Did this have anything to do with deadline problems?

Starlin: I've never had any trouble with deadlines. I only missed one because I was in an auto accident at that time.

With that comic it had something to do with moving out to California. Al owed me some money and that was a good way to work it off. We've switched off back and forth. I've done the same thing with him, helping him pencil that *Brute* job for Atlas. There's all sorts of jobs that we've worked on.

Whizzard: Who would you say are your direct artistic influences?

Starlin: I've been influenced by just about everybody in one form or another. My influences in comics were probably Kirby, Ditko, and a little bit of Carmine Infantino. Among the newer people that have entered the business would be Alex Nino and John Buscema.

Whizzard: The first Darklon story seemed to have a Nino influence, particularly with the table legs.

Starlin: Yes, I took a shot at Alex at that point. I had only seen a little of his stuff but thought, "wow, that's really nice." I've had a tremendous respect for some of Nino's stuff and just had to try some of it.

Whizzard: How did you feel about collaborating with him on the Hulk magazine?

Starlin: I was just taken back on it because it was so beautiful. He didn't add much to the basic layouts, but his lines are just incredible. I could see myself there, but he put a whole new dimension on it. I found myself saying, "I wish I could ink like that."

It's just nice every so often to go and not copy someone's work but emulate their style. I did a hunchback cover at National for one of the horror books and I was trying to ink the thing like Charles Gibson. He was an early 1900s artist. If you go into any fancy soda shop in this country you'll probably see some of his drawings on the wall. It's kind of funny, I took it in and everybody thought it looked like Kaluta.

Whizzard: It seems that you also drew influence from Moorcock's *Elric* with Moonglum and Stormbringer compared to Pip and Soul-gem.

Starlin: The Soul-gem was taken pretty much from *Elric*. I didn't consciously go after Pip like a Moonglum character. It was fashioned after a fashion from Plastic Man's friend. I needed some comedy relief in there because I knew the thing itself was going to be real depressing. About the only thing lifted from Moorcock, on purpose, was the soul-stealing process of the gem. On other things I seemed to have trouble with that sort of thing. I'd do a concept and later on find out that Moorcock had already done it.

Whizzard: Has anyone ever offered you the opportunity to visually adapt a fantasy novel?

Starlin: No, I never had anything like that come up. I really wouldn't be interested in something along those lines because all I really want to do now is painting, and whatever comic work I do is my own little gems.

I'll do paintings. In fact, I'm doing three Moorcock paintings right now. I don't think I would want to do comic book work along those lines because comic books take a long time and they don't pay that well in any medium. I have a lady and two cats to support. I want to do a job and know at least money will come in within the month after it.

Whizzard: Are there many people outside of yourself that you've projected into comic characters?

Starlin: The last Darklon that was published was entirely set in my apartment and that was sort of a self sketch of myself and Daina. It was just sort of a fantasy of killing Daina off which disturbed Daina's mother tremendously.

A lot of Pip the troll was based on myself, bits and pieces of Alan Weiss, and maybe even a little of Jack Kirby if he had a cigar. He's a good sidekick, I needed someone to complement Warlock.

Whizzard: How about "The Deadliest Woman in the Galaxy"?

Starlin: She was more of a fantasy. Gamora was going to be about the only woman that would interest War-

lock. There was eventually going to be a romantic number going on there.

Whizzard: But the Destroyer sort of took care of that.

Starlin: The Destroyer, being Marvel comics (laughter), sort of took care of that. I pulled that one back and a lot of other ideas I had because I couldn't take the time and work on them anymore.

Whizzard: Speaking of Drax the Destroyer, how did you arrive at that character?

Starlin: I had to fight to get Drax in at all and they never did like him that much. Originally, I had done a revamping of the Dr. Weird character, from fanzines, because I liked that costume design. The story was based on a friend of mine named Art Douglas, back in Detroit, who back in his younger days, was a pretty big mindless monster who was heavily into violence and destruction.

When we started the whole thing with Titan, I wanted to stick one character in there like the Destroyer. He was supposed to be more like the ultimate soldier that has no place.

I had some ideas to go on with that, but the Destroyer became the property of those people that were doing *Captain Marvel*. I was disappointed that they never actually did anything with him. They just brought him back as a stand-in, revamping the story Englehart and Milgrom did on him. The whole Destroyer family were people that I knew and promised to stick in comics at one time or another.

Whizzard: In "Deathbuilding" you depicted yourself as dropping acid. How much of a part have drugs, if they have played a part, served in the inspiration for your work and perception of things?

Starlin: Well, that's really hard to say. I have dropped acid but I don't advocate it. It was something I needed at the time. I had just gotten out of the war and was pretty spacey and willing to try anything.

During that period I started thinking on alternative lines to what I had been handed all my life. I can't say that the acid didn't have something to do with it, but I couldn't measure how much it did have. I might have gotten the same effect by going off into the mountains, but there are no mountains in Manhattan. There are just man-made ones, and you have to pay a dollar to get up in them.

Whizzard: Do you feel that the proposed contract rates by the comic artist guild are realistic, and how have fellow artists reacted to the guild?

Starlin: The proposed rates that have been put out by Neal Adams were a mistake. Those things were put out to show how much a comic book artist would be making if the comic books had stayed up with the standard rate of living from 1950. At the first meeting a couple of people got carried away in presenting these figures as what we were going to ask for. As a result, the committee we started off with said that we got them and we had to stay with these figures and we took weeks in talking them into the realization that it wasn't going to happen. We were going to scare people off with those figures, and that's exactly what happened.

I worked on the guild for three or four months in the beginning of the summer and was just horrified when I found what these people were putting up with once I read about the new copyright laws and what we could get if we stood up for it. At a convention in New York this last summer a number of the board members on the guild and myself were talking to people at a cocktail party. This was one of the few chances we got to talk to everybody. I was sitting there talking to three writers about the guild and watched all three of them turn white and make flimsy excuses about filling their drinks and all of them split away from me. I couldn't figure out why. I then turned around and found that Jim Shooter had stood up behind me--and he wasn't even interested in our conversation, but it scared the hell out of these three writers.

That's another reason why I've pretty well have given up on the guild. We had about thirty people join it among the nearly four-hundred people in this industry. We had about thirty people that were willing to stand up for what they wanted. The majority of my fellow comic book artists are *spineless* cowards who are afraid for their job and had decided that they were relatively safe and didn't want to cause any waves. They went on and signed the contract with Marvel and signed away their *lives*.

Whizzard: How would you account for the apathy outside of the fact that people didn't want to risk their jobs?

Starlin: The companies had beaten down unions in the past back during the '50's and '60's. Ross Andru and Mike Esposito tried starting a union in the '50's and got themselves tromped. There was a union that was started at National in the '60's and one of the artists went to the company and gave information on what was happening, and all of the ringleaders of that were laid off or had their work load dry up suddenly. That sort of broke it.

This time around they figured they didn't have to do much of that. There were a couple of nasty writer meetings up at Marvel that threatened to replace *all* of the writers with four fans that Jim Shooter had brought in. They didn't have to do much this time round to get rid of it.

I really don't think it will come to anything. There's just no spirit. Most of these people in the industry are more interested in writing about great daring deeds and would never dare little deeds of semi-courage themselves.

Whizzard: Could you give us a breakdown on the rates you were paid?

Starlin: When I started at Marvel in 1972 I was getting paid $20 a page for pencils. Currently Marvel's offering me $50 a page for layouts and usually another $20 for finished

"THE COMPANIES...CONSIDER COMIC BOOK CREATORS TO BE OUTRAGEOUSLY CRAZY CHILDREN. THEY FIGURE THAT THEY CAN GET AWAY WITH ANYTHING."

pencils, and about another $30 for inks. I don't remember my rates at National.

Whizzard: Did you ever have a problem getting salary increases?

Starlin: No, I usually played the companies off of each other. I got all the raises I ever wanted. I'd quit at Marvel because there was a change over something and in getting back together with them there was usually a raise involved too. There was a promise never to touch the artwork again and there was a raise. I don't think I actually ever asked for a raise at any point, they just tended to come on. I'd work at National on a few things and then come back to Marvel and make some more money. I got myself a pretty outrageous rate as I went along there. Since I've quit Marvel I've gotten two raises that I've never used.

Whizzard: On recent National comics your name has been heavily advertised on the cover. Do your books sell that well?

Starlin: *Captain Marvel* sold real well, and *Warlock* sold below average. Considering what I was doing in there that was real nice all by itself. The books up at National Al Milgrom was editing, and I think he was doing that to play to my ego more than anything. (laughter)

Whizzard: Have you enjoyed working in comics and was it anything like you expected?

Starlin: I expected a bit more when I started. I enjoyed it, I enjoyed the work, but I didn't enjoy who I was working for because they didn't have any respect for the people that were working under them. These people consider comic book creators to be *outrageously* crazy children. They figure that they can get away with anything. I'm not sure if you folks have been aware of all the stuff that has been coming down in the comic book industry within the last six months.

Whizzard: About the contract issue?

Starlin: The contract issue and the entire new copyright law. The main thing I wanted to talk about in this interview is the sorry state that comic books are in, and if not illegal, the unethical things that the companies are pulling. You may not be aware of the fact that, as of January 1st, the new copyright law went into effect which sets up the artist as the creator and copyright holder of his work unless he is foolish enough to sign it away.

Let's say I paint a cover for Dale books, then sell them paperback rights to that cover. They may print it as many times as they like or you may sell them only first-printing rights in which case they can only print it once. Then we renegotiate. That way I have the right to do posters with it, do a collection of my artwork, and be able to get paid for it in any form other than its original use. I work for 2-3 weeks on a painting and it becomes an investment rather than a quick stay-alive living on it.

Marvel, and a number of other companies including Playboy, Avon Books and Warner state that you will work for hire. Marvel's position is perhaps the most outrageous. Not only do they want the copyright for what you are doing, what you are going to be doing, but also the complete copyright for everything you *ever* did for them. Their contract is written in such a way that everything is owned by them.

The original artwork is no longer even yours. They say they're going to give it back to you, but if they can find a way to market the stuff, they're going to pull back the originals. They not only can pull back the stuff but they can demand *payment* for the artwork given back to you or you have to give it back. They can demand any of your notes, sketches, or anything you have used in the production of the work.

It is also written in such a way that they can change your rate arbitrarily. It took us nearly thirty years to get paid for reprints, which is *only* $5 a page. It breaks down to $2 for the penciler, $1 for the writer and $2 for the inker. This contract is written in such a way that they can stop doing that at any point. The contract has taken away *everything* you ever had.

Whizzard: It sounds like it's treating you as a slave.

Starlin: It's treating you as an employee but not giving you any of the benefits of an employee. You have to pay your own and *all* your social security tax, you have *no* unemployment insurance, *no* health or medical benefits or anything. A janitor has a medical plan. A guy that picks up garbage in the street has a pension plan. Cartoonists have *nothing*. They have all the benefits of a creative grape-picker.

What it basically breaks down to is that my fellow cartoonists are sitting here and taking it. They had a chance with this guild being formed, if they could only stand up for once in their life. The companies were really scared in the beginning. They thought, "oh oh we've really blown it this time." They rewrote the contract. They gave us a contract that was really insulting to begin with and then rewrote it, but it was still basically the same thing. It had nicer language but it was still rather insulting because it was full of holes and tricks.

They wanted to be able to use your name and likeness for anything they want. That's selling away anything you've done, or ever will do for them. I just refused to do that. I can't believe that my fellow writers and artists have so *little* backbone that they are allowing themselves to do it too. Of the nearly four hundred people in this industry we only had thirty-two people join up. Eight of them were the board members.

We had some of the older guys join up: Kurt Swan, Frank Thorne, Roy Thomas and others. People who I would have thought would have joined who I figured this meant more to than anybody else, were the very young people. People who didn't have many responsibilities like families and kids didn't join because they were all scared.

I spent nearly three months on the phone calling up people, spending 2-3 hours with them at a time, I told them what it was about and very few of them stood up for it. Now they've gone and sold themselves away. They have *no* future. They sign these stupid contracts, and Marvel will *never* let them rescind on it. As long as they work for Marvel, they're always going to be stuck under those conditions.

Whizzard: Do you think the idea of them refusing to work might have had the desired effect?

Starlin: I'm sure if they had an arbitration board they never would have gotten down that far. I think if we just would have come into them as a united front and said "we want a percentage of the profit on things being sold like foreign rights, merchandising, reprinted material" it wouldn't have broken the companies and the companies would have gone in for it.

Whizzard: Wouldn't the possibility exist that the companies would have had enough people who didn't join, and enough reprint material to draw off on, that they might have been able to hold off for a few months?

Starlin: We also would have had a big publicity plan set up. If we would have gotten ourselves set up we could have had Neal Adams on *The Tonight Show*, *The Tomorrow Show* with Snyder, and a number of other places. Neal is a very influential speaker and probably would have just had to state the facts and public opinion would have done a lot of good for us. (*continued to page 17*)

Starlin Index

The indexes in this issue are primarily compiled by Jerry Durrwachter, with assistance by Ed.Mantels, Gary Johannigmeier, and others. Listings are in the following sequence: title, issue number, number of pages of work, story title, writer, penciller, inker, and date of publication.

Color Overgrounds

Seaboard

Brute
3 19 "...Live or Let Die!" Gary Friedrich Alan Weiss Jack Abel ("art assist" by Starlin and Frank Brunner) *(7/75)*

D.C.

Batman Family
17 01 Jim contributed the opening page of this issue which illustrated a poem by Al Milgrom *(5/78)*

Detective
481 16 "Murder in the Night!" Starlin Starlin w/ Craig Russell *(1/79)*
482 20 "Night of the Body Snatcher!" Starlin Starlin with Craig Russell *(3/79)*

House of Mystery
207 02 "The Spell" Jim Starlin *(1/72)*

Kamandi
59 08 "The Return of Omac" Starlin Starlin w/Rubinstein *(10/78)*

Richard Dragon, Kung-Fu Fighter
2 18 "A Dragon Fights Alone!" Denny O'Neil Starlin w/Alan Weiss Al Milgrom (inks) *(7/75)*

Superboy & The Legion of Superheroes
239 34 "Murder Most Foul" Starlin: plots & layouts Paul Levitz: dialogue & plot assist w/Rubinstein *(5/78)*
(*The following were both signed using the pseudonym "Steve Apollo"*)
250 19 "This is the Day the Universe Dies" Starlin: plot & layouts, Paul Levitz: script, Dave Hunt: finished art *(4/79)*
251 23 "The Man Who Destroyed the Universe!" Starlin: plot & layouts; Levitz: script, Dave Hunt: finished art

Sword of Sorcery
5 06 "The Mouse Alone!" George Effinger Starlin Al Milgrom

Weird Mystery Tales
4 02 "The Hotel" Starlin *(2/73)*

Weird Worlds
12 02 "Slaves of the Mahars" Jim Starlin pencilled backgrounds: pterodactyl, people, sabretooth and bull (inked by Alan Weiss) *11/72*

Marvel

Amazing Adventures
17 02 "Birth of the Beast!" Englehart JS Esposito *(3/73)*

Astonishing Tales
19 19 "Victorious!" Mike Friedrich Dan Adkins (pp. 1-15) Jim Starlin (pp. 16-19) Jack Abel inks *(8/73)*

Avengers
107 20 "The Master Plan of the Space Phantom!" Steve Englehart w/George Tuska and Dave Cockrum *(1/73)*
137 1st panel pg. 18 Vince Colleta *(7/75)*

Avengers Annual
7 34 "The Final Threat" Starlin Starlin w/Rubinstein *(1977)*

Captain America
164 20 "Queen of the Werewolves" Steve Englehart Alan Weiss Starlin: colors

Captain Marvel (*Jim plotted entire Thanos series*)
25 20 "A Taste of Madness!" Mike Friedrich Starlin Chic Stone *(3/73)*
26 20 "Betrayal" Mike Friedrich Starlin Dave Cockrum + colors *(5/73)*
27 19 "Trapped on Titan!" Friedrich, Starlin, Pablos Marcos + colors *(7/73)*
28 19 "When Titans Collide!" Mike Friedrich (Capters 1 & 3) Starlin Dan Green +colors, and chapter two *(9/73)*
29 19 "Metamorphosis!" Starlin Starlin Al Milgrom + colors *(11/73)*
30 19 "...To Be Free From Control!" Starlin Starlin Al Milgrom + colors *(1/74)*
31 20 "The Beginning of the End!" Starlin Starlin Green & Milgrom + colors *(3/74)*
32 18 "Thanos the Insane God!" Starlin Starlin Green Mike Friedrich: writing assist *(5/74)*
33 18 "The God Himself!" Steve Englehart Starlin Klaus Janson + colors *(7/74)*
34 18 "Blown Away!" Steve Englehart Starlin Jack Abel + colors *(9/74)*
36 03 "Watching and Waiting.." Englehart Starlin and Co. *(1/75)*

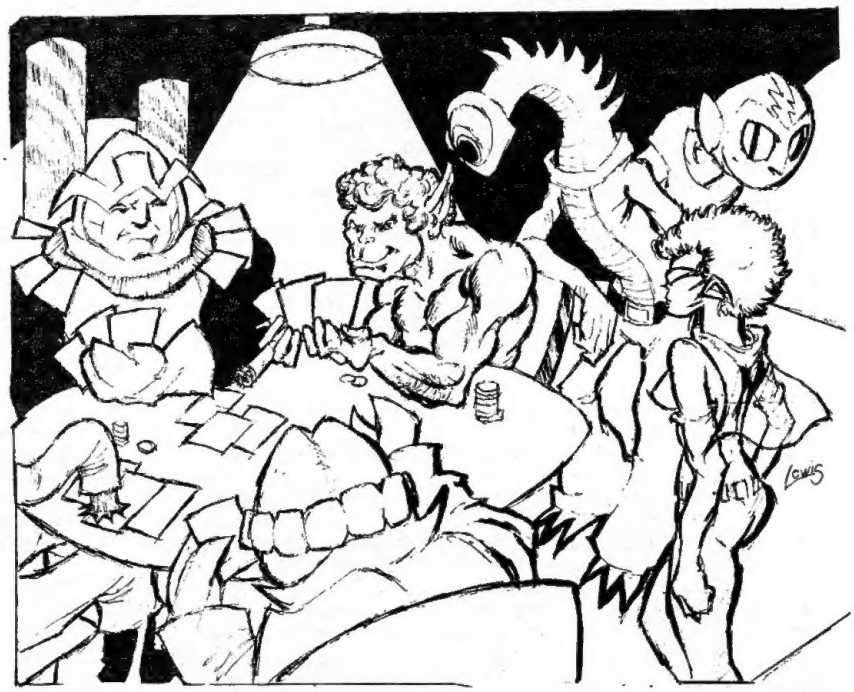
Daredevil
105 05 "Moon Dragon" Gerber Starlin Don Perlin *(11/73)*

Doctor Strange
23 17 "Into the Quadriverse!" Marv Wolfman Starlin w/Rudy Nebres *(6/77)*
24 17 "A Change Cometh!" Starlin Al Milgrom w/Rudy Nebres *(8/77)*
25 17 "Dr. Strange vs. Dr. Stranger Yet!" Starlin Al Milgrom w/Pablo Marcos *(10/77)*
26 17 "The Return of the Ancient One!" Starlin Starlin w/Rudy Nebres *(12/77)*

Fear
12 15 "No Choice of Colors!" Gerber Starlin Buckler *(2/73)*

Ghost Rider
35 17 "Deathrace!" Jim Starlin w/Steve Leialoha and friends. Mike Nasser inked pp 1-6; Al Milgrom redrew 1st 2 pgs., and last 2 panels of story

Giant-Size Defenders



1 09 "The Way We Were!" Tony Isabella Starlin Al Milgrom + co-colors w/P. Goldberg *(7/74)*
3 32 "Game Godlings Play!" Plot: Gerber, Starlin Wein. Script: Gerber, Starlin w/Dan Adkins Don Newton, Jim Mooney *(1/75)*

Howard the Duck
2 18 "Cry Turnip!" Steve Gerber Frank Brunner Steve Leialoha Starlin: Jim helped lay out this issue, pgs. 6-31. *(3/76)*

Hulk
222 18 "Feeding Billy" Len Wein Starlin w/Alfredo Alcala + plot *(4/78)*

Iron Man
53 20 "The Curse of the Black Lama!" Mike Friedrich George Tuska Vince Colleta Starlin: additional pencils *(12/72)*
55 20 "Beware..Beware..Beware the...Blood Brothers!" Mike Friedrich Starlin Esposito *(2/73)*
56 20 "Rasputin's Revenge!" Steve Gerber Starlin Mike Esposito *(3/73)*

Journey Into Mystery
1 06 "You Show Me Your Dream..I'll Show You Mine!!" Steve Skeates Starlin Mike Ploog *(10/72)*
3 08 "The Shambler from the Stars!" Ron Goulart Starlin w/Tom Palmer *(2/73)*

Marvel Feature
8 04 "Prelude to Disaster!" Mike Friedrich Craig Russell & Jim Starlin Jimmy James *(3/73)*
11 19 "Cry: Monster!" Len Wein Starlin w/Joe Sinnott *(9/73)*
12 19 "The Bite of the Blood Brothers!" Mike Friedrich Starlin w/Joe Sinnott *(11/73)*

Marvel Premiere
8 20 "The Doom That Bloomed on Kathulos!" Gardner Fox Starlin Frank Giacoica Dave Hunt *(5/73)*

Marvel Spotlight
31 17 "Infinity Formula!" Starlin Chaykin *(12/76)*

Marvel Two-in-One Annual
2 34 "Death Watch!" Starlin Starlin w/Rubinstein

Master of Kung-Fu
17 19 "Lair of the Lost!" Steve Englehart Jim Starlin w/Al Milgrom *(4/74)*
24 17 "Massacre Along the Amazon!" Doug Moench Milgrom, Starlin, Weiss & Simonson, Sal Trapani *(1/75)*

Son of Satan
1 01 Jim pencilled the splash page of this issue, which was inked by Jim Mooney *(12/75)*

Special Marvel Edition
15 19 "Shangi-Chi, Master of Kung-Fu!" Steve Englehart Starlin Al Milgrom *(12/73)*
16 20 "Midnight Brings Dark Death!" Steve Englehart Starlin w/Al Milgrom *(2/74)*

Spiderman
113 20 "They Call the Doctor...Octopus!" Gerry Conway John Romita Jim & Tony Mortellaro gave "art assists" on this issue. *(10/72)*
114 20 "...Who the Heck is Hammerhead?" Gerry Conway John Romita, Jim & Tony Mortellaro once again gave Mr. Romita a much needed "art assist."
187 18 "The Power of Electro!" Marv Wolfman Starlin w/Bob McLeod + co-plots w/Marv Wolfman *(12/78)*

Strange Tales
178 19 "Who is Adam Warlock?" Starlin Starlin Starlin + colors *(2/75)*
179 19 "Death Ship!" Starlin Starlin Starlin *(4/75)*
180 19 "The Judgment!" Starlin Starlin Starlin Alan Weiss inked pages 19, 22, 27, 31 *(6/75)*
181 19 "1000 Clowns!" Starlin Starlin Al Milgrom + colors *(8/75)*

Warlock
9 18 "The Infinity Effect" Starlin Starlin Steve Leialoha + colors *(10/75)*
10 19 "How Strange My Destiny!" Starlin Starlin Leialoha + colors *(12/75)*
11 18 "How Strange My Destiny (Part II)" Starlin Starlin w/Leialoha *(2/76)*
12 17 "A Trollish Tale!" Starlin Starlin w/Leialoha
13 17 "...Here Dwells the Star Thief!" Starlin Starlin w/Leialoha *(6/76)*
14 17 "Homecoming!" Starlin Starlin Jim Starlin
15 17 "Just a Series of Events!" Starlin Starlin Starlin *(11/76)*

MAGAZINES

Marvel

Deadly Hands of Kung-Fu
1 15 Shang-Chi--Master of Kung-Fu" Steve Englehart Starlin w/Al Milgrom *(4/74)*
19 01 Frontispiece featuring *Master of Kung-Fu* characters *(12/75)*

Dracula Lives!
2 11 "The Terror That Stalked Castle Dracula!" Gerber (plot) Isabella (script) Starlin w/Syd Shores *(1973)*

Marvel Preview
10 30 "Thor the Mighty" Len Wein Jim Starlin w/Tony deZuniga *(Winter 1977)*
11 01 Frontispiece featuring Star-Lord *(Summer 1977)*

Rampaging Hulk
4 30 "The Other Side of Night!" John Warner Starlin w/Alex Nino + plot *(8/77)*
7 22 "Among the Great Divide!" Steve Gerber Starlin w/Bob Wiacek *(2/78)* also frontispeice featuring the Hulk and Man-Thing w/Ernie Char

Savage Tales
5 20 "Secret of Skull River!" Roy Thomas Starlin w/Al Milgrom *(7/74)*

Lopez

Harpoon
02 "Stalking the High-Bush Cranberry with Euell Gibbons" Skrenes & Skeates Starlin w/Milgrom *(9/74)*

Warren

Creepy
106 08 "Swords in the World's Series" Ken Gale, Jim Starlin w/Rubinstein *(4/79)*

Eerie
76 08 "Beward Darklon the Mystic!" Starlin Starlin
79 09 "The Price!" Jim Starlin Starlin *(11/76)*
80 09 "Retribution" J. Starlin Starlin *(1/77)*
84 06 "He Who Waits in Shadow!" Starlin Jim Starlin
100 08 "Duel" Jim Starlin Jim Starlin *(4/79)*

FANZINES, ETC.

Amateur Comics
3 ?? Jim had a strip in this issue

Charlton Bullseye
2 02 Jim did a centerspread featuring Capt Atom *'75*

Contemporary Pictorial Literature (C.P.L.)
11 01 Jim did a drawing of Warlock for page 7*(1974)*
12 01 Jim and Al Milgrom did a drawing of Valkyrie for page 5 *(1975)*

Dr. Weird
1 Jim Starlin script & pencils, H. Keltner inks
2 Jim Starlin script & pencils, H. Keltner inks

Dreams
1 02 centerspread on page 12-13

Eagle
1 15 "Who is the Eagle?" Starlin Starlin H. Keltner

Epitath
1 01 One Starlin page of unknown subject

Fantastic Exploits
16 08 "The Origin of Doctor Weird" Jim Starlin Howard Keltner

Shadow of the Mind
?? ?? "Jim Starlin strip"

*Star*Reach*
1 08 "...The Birth of Death!" Starlin Starlin Starlin *(1974)*
07 "Death Building" Starlin Starlin Starlin
01 "The Origin of God!" Starlin Starlin Starlin
2 03 "I've Got the Power!" Starlin Starlin Starlin
03 "The Visitor.." Starlin Starlin Jim Starlin

Star-Studded Comics
16 ?? "A great offset strip by Marvel's Jim Starlin"
18 ?? "A great offset strip by Marvel's Jim Starlin"

Title
1 ?? "D'Rok" ? Starlin ?

Venture
4 Jim did a drawing of Captain Marvel on page 30, printed 3 x 3.25 w/Frank Cirocco

COVER ART

D.C. (color) (* denotes wrap-around art)

Batman Family 18, 20*
D.C. Special Series V2 13
Detective Comics 481*
House of Secrets 150
Jonah Hex 12
Kamandi 57, 59
New Gods 17
Richard Dragon, Kung-Fu Fighter 2
Weird Western Tales 44, 45
Superboy & The Legion of Super-Heroes 238*

Marvel (color)

Adventures on the Planet of the Apes 6
Amazing Adventures 15, 17 27
Avengers 120, 135 (not 3 faces)
Captain America 162 (?)
Captain Marvel 25-34
Daredevil 107
Doctor Strange 25, 26
Fear 2
Hulk 217
Iron Man 55, 56, 68 100
Jungle Action 3
Kull, the Destroyer 14
Luke Cage, Power-Man 45
Marvel Feature 8
Marvel's Greatest Comic 39
Marvel Premiere 8
Marvel Super-Heroes 47
Marvel Team-Up 27
Marvel Triple Action 7 (?)
Marvel Two-In-One 6
Marvel Two-In-One Annual 2
Master of Kung-Fu 54
Ms. Marvel 12 (not the Ms. Marvel figure)
Special Marvel Edition 15,16
Strange Tales 178-181
Sub-Mariner 59 (?)
Super-Villain Team-up 6 (not Reed, Sue & Johnny)
Thor 213
Warlock 9-15
Werewolf By Night 35
Where Monsters Dwell 20 (?)

Marvel (magazine paintings)

Marvel Preview 13, 14
Rampaging Hulk 4, 5, 7
Savage Sword of Conan 26

Fanzines, etc.

Comic Reader 102 (Capt. Marvel), 151 (Superman), 154 (Ghost Rider)
Comics Journal 41 (back/ Omac)
Eagle 1
Foom 9 (Warlock, Silver Surfer, Captain Marvel)
*Star*Reach* 1 (back)

The covers that are signed the following are:

Starlin - total Starlin
Gemini - Starlin & Milgrom
Vise - Starlin, Weiss and Carl Potts

Mike Nasser
Index

Color Overgrounds

D.C.

Adventure
449 06 "Mission: Catch a Killer" O'Neil MN w/Austin
450 06 "Return to Destiny" O'Neil Nasser w/Terry Austin + colors *(4/77)*
451 06 "The Suspects" O'Neil Nasser w/Austin *(6/77)*

Challengers of the Unknown
81 17 "Multi-Man's Master Plan" Conway MN w/Wiacek
82 17 "The Lurker Below" Conway MN Joe Rubinstein Also: a profile on Mike (with an accompanying self-portrait illo) that was the basis for "D.C. Profiles #14: Mike Nasser" which appeared in some Sept. 1977 DC comics *(9/77)*

D.C. Special Series
1 17 "The Dead on Arrival Conspiracy" Martin Pasko Nasser w/Rubinstein (5-Star Super-hero Spectacular, 1977) *(1977)*
10 08 "This Immortal Destiny" Paul Levitz Joe Staton w/Nasser (Secret Origins of Super-Heroes Special, 1978) *(1978)*
15 30 "Hang the Batman" David V. Reed Nasser Rubinstein (Batman Spectacular, Summer 1978 *S. '77*

DC Superstars (of Magic)
11 Mike pencilled two illustrations with Terry Austin inks: pg. 1 of book, pg. 19 (of Houdini).

Isis
2 05 "Lost & Found" Steve Skeates M. Nasser *(1/77)*

Portfolios, Prints, and Posters

Camelot 4005 - 11" x 14" - 7 B&W prints 1 color *(1978)*
Frankenstein - 18" x 24" - B&W poster *(1974)*
Insanity - 11" x 15" - 6 B&W prints *(1974)*
Samson & Delilah - 15.5" x 18" - 1 color print *(1976)*
Middle Earth 1975 Annual Sword & Sorcery Portfolio - B&W (?) print of Fafhrd & Grey Mouser by Jim Starlin
A.C.B.A. Sketchbook 8.5" x 11" - Swamp Thing, Manthing, Beast, Thing, Hulk - 1 B&W print *(1973)*

Reprint

Conan (color comic) #64 (originally printed in *Savage Tales* #5)
Deadly Hands of Kung-Fu #2 (originally printed in *Special Marvel Edition* #15)
Marvel Tales #92, #93 (originally appeared in *Spiderman* #113, #114)
Special Collector's Edition #1 (originally appeared in *Savage Fists of Kung-Fu* #1)
The Mighty World of Marvel Pin-Up Book" - includes a reproduction of the cover of *Captain Marvel* #29 and a blow-up of page 31 of *Warlock* #13.

Miscellaneous

Logo - Jim also did the Hulk illustration which accompanied the logo of *The Rampaging Hulk* #6,#7,#9
Marvel Calendar - 11.25" x 10.75" - Warlock, Silver Surfer, Captain Marvel - 1 color illo w/A Weiss *(1976)*
Mirror - 8" x 10" - Hulk - color *(1976)*
Pajamas - first panel of *Marvel Feature* #11 (page 24) has been merchandised by the Kanecaron Company for children's Hulk pajamas (*1977 J.C. Penney Christmas Catalogue*, page 51) *(1977)*
Wizards w/Bakshi layouts, limited animation,backgrounds

The following items are reputed to have some sort of Starlin contribution within, but were unavailable for confirmation at press time:

Baycon IV Program Book 1978
Captain Marvel #49
Deadly Hands of Kung-Fu #15
Marvel's Greatest Comics #41
Marvel Presents #10
Master of Terror #1
Planet of the Apes #6, 24
"Schizophrenia" poster
Spiderman #120, #121
Star Studded Comics 8, 10

Kamandi
45 06 "The Apocalypse Machine" Kraft MN w/Rubinstein
46 06 "Finale" David Anthony Kraft MN Rubinstein

Kobra
6 17 "Crack in the World Conspiracy" Pasko, Nasser w/Rubinstein *(2/77)*
7 17 "The Lazarus Conspiracy" Pasko MN w/Rubinstein

Mister Miracle
19 17 "It's All in the Mine" Englehart Rogers "Illya Hunch" Each character in this book was inked by a different artist. Mike inked the Granny Goodness character. These inkers were referred to collectively as "Illya Hunch".

Star Hunters
3 17 "Sowers of Holocaust" Michelinie MN w/Layton

Superboy and the Legion of Super-Heroes
222 06 "Death of a Legend" J. Shooter MN w/Layton
225 06 "A Matter of Priorities" Levitz MN w/Wiacek
226 06 "Five Against One" Paul Levitz MN w/Abel *4/77*
230 06 "The Day Bouncing Boy Bounced Back" Levitz MN w/Abel *(8/77)*
231 18 "3 Hours to..Holocaust!" chap. 2. PL MN w/Abel
233 10 "The Final Illusion" P. Levitz MN w/Layton
236 08 'Mon-El's One-Man War!" Levitz MN w/Rubinstein Bryant + colors *(2/78)*

Wonder Woman
232 17 "A Duel of Gods" Martin Pasko (based on story by Alan Brennert) Nasser w/Colletta (+ cover w/Colletta) *(6/77)*

World's Finest
244 10 "Rainbows of Doom" Jack Harris MN w/Austin
10 "Slings & Arrows" Isabella Nasser w/Austin
245 10 "The Manbear stalks at Midnight" Gerry Conway Mike Nasser w/Terry Austin
10 "Hospital of Fear" G. Conway MN w/T. Austin
246 10 "Wulf Hunt" Gerry Conway Nasser w/T. Austin
10 "Manhunt for a Murderer!" Conway MN Austin

(The Mike Nasser index continues on page thirty-three)

WORDS WITH WALT

Walt Simonson is one of the most highly respected artists working in comics today. Since his first contribution to the Manhunter series in late '72, Walt's work has been highly praised by both fans and those working within the industry. He has proved himself to have a rare talent for adaptability as is evident on his successful stints on comics of such divergent demands as National's Metal Men, and Marvel's Thor.

The following telephone interview was conducted by Jerry Durrwachter and Ed. Mantels during last October.

Whizzard: Since you already had a A.B. in Geology from Amherst College, what made you decide to attend the Rhode Island School of Design to major in illustration?

Simonson: Originally my ambition as a kid, and for many years when I was growing up, was to be a paleontologist. Particularly, I wanted to study dinosaurs. I got interested in dinosaurs in the third grade probably when my parents took me to see *Fantasia*. I did a lot of reading and studying about dinosaurs as I was growing up.

I went to college to major in Geology because there are very few places where you can go as an undergraduate and study paleontology. At the end of my fourth year I decided it was not a course I wanted to pursue vocationally.

This was in '68. Vietnam was big then and many of my friends were being drafted or selecting various alternatives for avoiding it, like getting out of the country. I didn't really have any idea what to do at that time.

I graduated. I ended up taking a physical which I flunked, and I worked as a clerk in a bookstore for about a year trying to figure out what to do.

I had been drawing since I was a kid, but I never actually thought about it as something to pursue to make a living. There seems something dishonest about taking money for something I enjoy so much. In the Fall of '68 I decided that I might as well try art school. I applied to a couple of different ones and eventually went to RISD. While I was there, I majored in Illustration and during that time, I became seriously interested in drawing comic books.

I had been reading Marvel Comics since I was a sophomore at Amherst, buying every title they put out, which back then was about ten. I could afford it *then*. (laughter) I don't think I could afford it now.

Whizzard: While you were growing up in Maryland, were you interested in comics?

Simonson: Probably not anymore than an ordinary kid. My brother had a subscription to *Walt Disney Comics and Stories* so we got it continuously from in the '50's until about 1966. I did a lot of reading of *Walt Disney Comics* and *Uncle Scrooge*. They were at that time, and remain, my all time favorite comics. I'm a Barks man.

EC comics were unknown to me. I don't think they were distributed where I grew up. If they were, I never saw them. I don't think the Marvel super-hero comics got to that particular area until the mid-'60's.

Dell was the major company that distributed in our area. I got a lot of movie comics, versions of *Helen of Troy* and Alex Toth's *The Land Unknown*, which was a dynamite comic but a *terrible* movie. My parents, in their effort to keep the house clean, gave them away for good causes.

I quit reading comics when I was in the middle of high school at that age when you get embarrassed to be seen at the comic book stand by all your friends. At the time, there wasn't an organization of freaks who were comic book fanatics so that you could band together in a peer group. I pretty well quit reading them by the time I went to Amherst.

Whizzard: We understand you did some work for the '74 World Science Fiction Convention. Could you tell us how this work developed?

Simonson: Yes. After I left Amherst, I went home and lived with my parents for about a year, and I worked at the Maryland Book Exchange, a local bookstore.

I was reading a lot of science fiction at that time and was ordering paperbacks in the science fiction section. As the time went by, the science fiction fans in the Washington area began discovering this bookstore, and I met several of them when I was working there. Through them I became a member for a time of WSFA, the Washington Science Fiction Association.

While I was a club member, WSFA started bidding to hold the '74 World Convention in D.C. I began working up a series of what were supposed to be one page fliers to be distributed free at sf cons across the country--to publicize the bid. This evolved into the "Star Slammers", which eventually became a series of stories, printed on an offset press in somebody's basement.

I've never seen them available anywhere since they originally came out. I'm sure some people may have a few copies tucked away in their attics but that's about it. I'm not really sure if copies any longer exist.

Whizzard: Was it Frank Tedeschi at Gold Key that brought you into the business?

Simonson: Not exactly. I began working for two companies at about the same time, and the fact that I was working at one had no bearing on the other. One of them was Gold Key

for Frank, but the people who gave me my initial break in comics were Jack Adler, now the production manager at DC, and Carmine Infantino, who was running the show at DC then. I took my work up to DC and saw a couple of editors, but I was rather discouraged by their responses.

DC was in a different location then. They had a coffee room where freelancers could hang out. I went into the coffee room and ran into Wrightson, Kaluta, Chaykin, and several other people who were all sitting around. We began talking and they started looking at some of my stuff. What I had with me was the Star Slammer material for my portfolio.

Mike Kaluta picked it up to show it to Jack Adler, who was sitting behind us at a table and said, "Listen Jack, look at this stuff." Jack got very excited about it and said, "Can I take this stuff to show to Carmine?" He ran off with it, and he came back a couple of minutes later and said, "Carmine wants to see you, let's go." We ran off and talked to Carmine, and I walked out of his office with three stories.

Later that same week, I went over to Gold Key and got work from Frank.

Whizzard: Were there any artists in comics whose work you've looked at and tried to emulate in any way, or do you feel you've brought it from art school?

Simonson: Probably the biggest single influence that I can think of off the bat, whose stuff I constantly go back and look at, is the late Jim Holdaway. He was the artist for "Modesty Blaise". He was a brilliant draftsman and his stuff never fails to excite me. If you know what faces to look at in the Manhunter days it would be obvious.

Several years ago I went to a convention in New York and bought the entire collection of Ed Aprill's magazine *Cartoonist Showcase*. He reprinted the early "Modesty Blaise" strips in that on good paper. I blessed the *Menomonee Gazette* when they were alive, because they ran most of the "Modesty" series.

I *love* that stuff and look back at it constantly even now, and I think it's tremendous. I don't read comics much, probably due to lack of both time and interest. I follow *people's* work, rather than particular titles or companies' work. I glance through a lot of stuff but there's very little I will read with any depth. Although I will go back and read "Modesty Blaise" constantly. It's just *brilliant* stuff.

Of course there are the standards: Kirby, Ditko, Kubert. I could rattle all these names off all night. Holdaway's probably my main man.

Whizzard: Speaking of influences, Marshall Rogers seems rather inspired by your work. Do you see this similarity and how do you feel about it?

Simonson: (laughter) Occasionally I see some stuff in Marshall that, I flatter myself, came from me. Assuming that I'm right, I must say that I am very flattered by it.

I do feel that Marshall must like my work. At a convention here awhile ago, Fireball II, a bunch of artists got together and did some doodles to be auctioned off for Muscular Dystrophy. Marshall bought mine and it was a real silly drawing.

Whizzard: Some professionals find comic fans annoying because of their blind admiration of the industry. Do you encounter this attitude and what are your reactions to it?

Simonson: I wouldn't generalize about fans. I've known fans that were asses, and I've known fans that were really good. I like people that are reasonably intelligent, whether they are fans, professionals or whatever. However, at conventions I've talked with a lot of people that were off the deep end. I like small conventions where you can talk one-on-one.

I read all of the mail that my books get. Almost *never* is there a letter that does not either tell you what is being done is the greatest thing since silly putty or the worst thing since the A-bomb. It's amazing. I don't know if it's just fans who are letter writers or what. The feedback that comes back on stuff like that is almost never temperate or moderate. Maybe this attitude is created by reading comics which use all the exclamation points that they possibly can.

I know that Marvel gets all sorts of unfortunate letters that read: "Hahaha you forgot to put the hole in the 'A' in Captain America's head on panel three, page four, twenty-five years ago." You would not believe the volume of mail that is filled with things like that. I don't have a lot of time for letters like that myself, and I don't have a lot of respect (laughter) for the people that write them. Of course, I used to write letters like that myself!

Sometimes it can be real funny. I had a letter that came to Manhunter from a girl in Pennsylvania, that proposed a theory about putting together an annual ritual of slaughtering heroes, so you could introduce new heroes every so often. It wasn't an idea that I felt you could do with much commercially, but it was quite an interesting letter to get and was well thought out. It showed a lot of reading outside of comics.

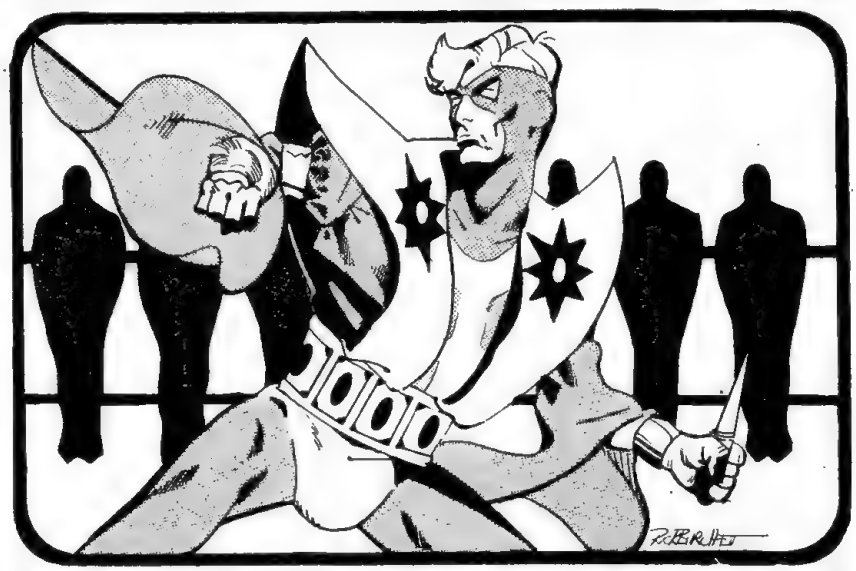
A lot of people who want to get into comics arrive with portfolios full of work that shows they've never looked at anything except comics. I like fans that show some evidence of knowing something beyond comic books.

Whizzard: What part have dinosaurs played in your work? Both your signature and your first published print--Godzilla for the *Monster Times*--seemed to be inspired by dinosaurs. Why dinosaurs?

Simonson: (laughter) It was a professional interest of mine and is still kind of a side line. I designed the signature at a time while I was very interested in dinosaurs, and it gave me a way of including a dinosaur in every drawing that I did even when it wasn't the actual subject matter. I like juggernauts, dinosaurs, battleships, steam locomotives...

Whizzard: When you went to Marvel did you have any interest in doing the Godzilla book?

Simonson: I would loved to have done it. There was a remote possibility at one point that Archie (Goodwin) and I would do the Godzilla book. It remained remote,



which was too bad because it would have been a lot of fun to do. As the print showed, I would probably have drawn Godzilla a little differently than Herb.

Whizzard: Are there projects that you did considerable work on but never materialized?

Simonson: Yes. There is a three-part Captain Fear story that has been written, layouts have been done, and the story was lettered back about a month ago. It will be in the back of one of the DC war books assuming that all of us are still alive by the time I end up inking it. It was a project that has been in the works for about a year and a half. It's a dynamite story and I wanted to take my time with it because I really liked what we did. It's a very complex plot. I have literally a two and a half foot stack of magazines for researching ships of that time.

It isn't really the Captain Fear that DC originally published. For a variety of reasons, we made a few changes. I think you could say what we retained from the original strip is the hero's name, the fact that he's a Carib indian, and his occupation. The time period has been changed, ship types, natures of adventures (laughter), etc. It's a real neat little story. It's not something that will get done tomorrow. If I handed it to Paul Levitz in six months Paul would probably drop dead of a heart-attack out of sheer amazement.

Whizzard: Speaking of research, in a previous interview (*Whizzard* #11) Chaykin stated your experience of the martial arts is nil but you've read up on it. Do you feel that this is an accurate assessment?

Simonson: Not quite. I would say my knowledge of martial arts is nil. My reading up on it is close to nil, but my looking at tons of pictures of the practice of martial arts is pretty high. I have a high rating for looking at pictures. While I was doing Manhunter I was collecting *Karate* and various magazines like that which deal with the martial arts, and I was studying a lot of that stuff.

Whizzard: Although your work on Manhunter has received nothing but positive response from many other professionals, your name is absent from Overstreet's *Price Guide*. Do you consider yourself in the same class commercially as your colleages?

Simonson: Barring Manhunter, I don't think I've ever been associated with any particular project that could be called fav' rave. I'm not interested in doing one, per se, but if one gets produced that's fine. If one doesn't, it isn't something that I lose much sleep over.

Manhunter was a seventy-page series which ran in the back of a hundred-page book that came out over the period of a year. It's not something that took the industry by storm.

It was very well regarded professionally, which is very flattering. I would say what I do have is a real solid professional reputation. I think that's a fair statement. That's what's important to me because these are the people that know most about what type of stuff I'm doing. It's very nice that I'm reasonably well thought of there.

Whizzard: There's one nice thing about you not being listed in *The Price Guide*. All of your books are inexpensive to buy as back issues.

Simonson: (laughter) Just as well for me. Every so often I have to pick up an extra copy of something to send off to a relative. I have a collection of more-or-less everything of my own stuff; it's used for reference from time to time. I usually pick up several copies of my own books. Some I file away, some I give away. I always like to have a copy or two lying around.

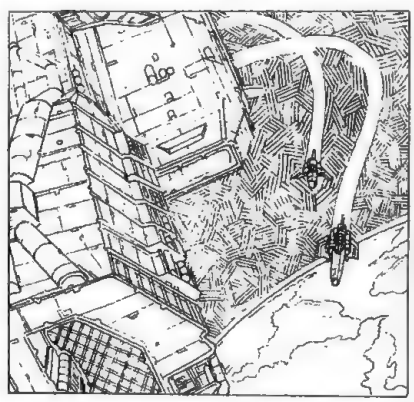
Whizzard: How did the culmination of Manhunter develop? Had you originally planned that series to last only so long?

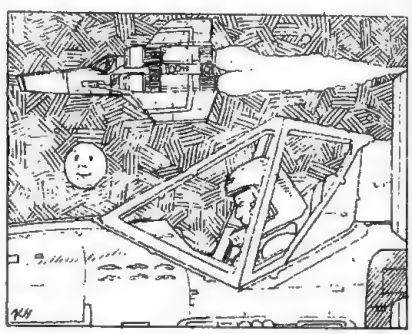
Simonson: I didn't, and I don't think Archie did either. What happened was that Archie had a job offer elsewhere and decided to leave DC. We were somewhere around the fifth episode at that time. I think *Detective* was going back to Julie Schwartz and Julie was not interested in doing Manhunter, so we knew that whatever happened, the strip would end with Archie's last issue. We knew for the last two episodes and began steering it in that direction

Whizzard: It's nice to have something end for a change.

Simonson: Endings are something I've always liked myself. I don't like to leave something hanging around loose.

Hercules was suppose to end with issue eleven. Cary Bates and I got together, wrote a plot, and tied up a lot of loose ends. We really liked it but could not cram it all in one issue. So we went to Paul Levitz, and somebody made the decision to let us have an extra issue. There was not supposed to have been a twelfth issue with the book, but DC let us have it. All credit to Jeanette, Orlando and Paul, I expect.





Whizzard: Did you design the new Hercules costume?

Simonson: Yes, I did. It was done because we knew the book was going down in flames and I had gotten to really like the character a lot. The book was dying from issue to issue, and we never knew when it was going to kick off. Finally we found out and decided to send him down as gloriously as we possibly could.

Whizzard: Who is the person you've had the least conflict working with?

Simonson: I haven't worked with anybody I really got into conflict with. But Archie is my favorite writer. Writers and I always have problems but they're professional ones. Getting story plots toggled together is like trying to get the genie back in the bottle. There always seem to be endless possibilities. I've worked with Archie better than with any other writer, whatever the reason. And I think Archie is the best writer of comics in the U.S. I thought the writing he did on our collaborations was of unbeatable quality. It's nice for an artist to know that he's got that kind of writing behind him.

Whizzard: Why is it that you are not doing complete art anymore, like you did with Manhunter?

Simonson: Time is probably the main reason. I really like the character Thor a lot. He was one of my favorite Marvel comics in the old days. I just couldn't possibly pencil and ink a monthly book.

Whizzard: How would you compare the finished art on products you do to those you only co-worked on? Are you satisfied with your collaborations?

Simonson: (laughter) I don't have a pat answer to this question and its too bad, because it's a question that I get asked a lot. I can only say that when I do finished art I expect it to look like me. When I do layouts I expect it to look like good solid professional comic books.

To elaborate a little, I ought to say that I try to treat each character I do as a separate problem of illustration. Thor doesn't resemble Manhunter who doesn't resemble the Metal Men, etc.

A simple example is the lettering on my work. I consider it carefully for each different job. (A quick note--I do all display lettering like sound effects and titles on jobs I ink.) I became aware of letter forms as something to play around with in art school. Instead of just putting them as a sound effect on top of the picture, I wanted to incorporate them into the actual design of the panel.

On a strip like Manhunter, because of the way it developed, the typographical approach to lettering seemed appropriate. It had a formal quality that fit. On some strips I've done, such as *Thor*, I didn't do the display lettering myself, but I did rough it in with a *crash-wam* comic book approach. It's more appropriate for a character like that than formal typography. I try to produce a book in which I feel all things will be appropriate and will create as great a unity as possible for the theme of the book with the type of character that I'm doing.

I think *Thor* would suffer terribly with a 13-14 panel per page approach which Manhunter had. Instead it works very well with vast vistas with giant views of worlds, and perspective shots which I didn't really do in Manhunter.

Whizzard: You've worked for just about every company that's been around in recent years. Are there any distinct differences in policies that you would make between them in your experiences working for them?

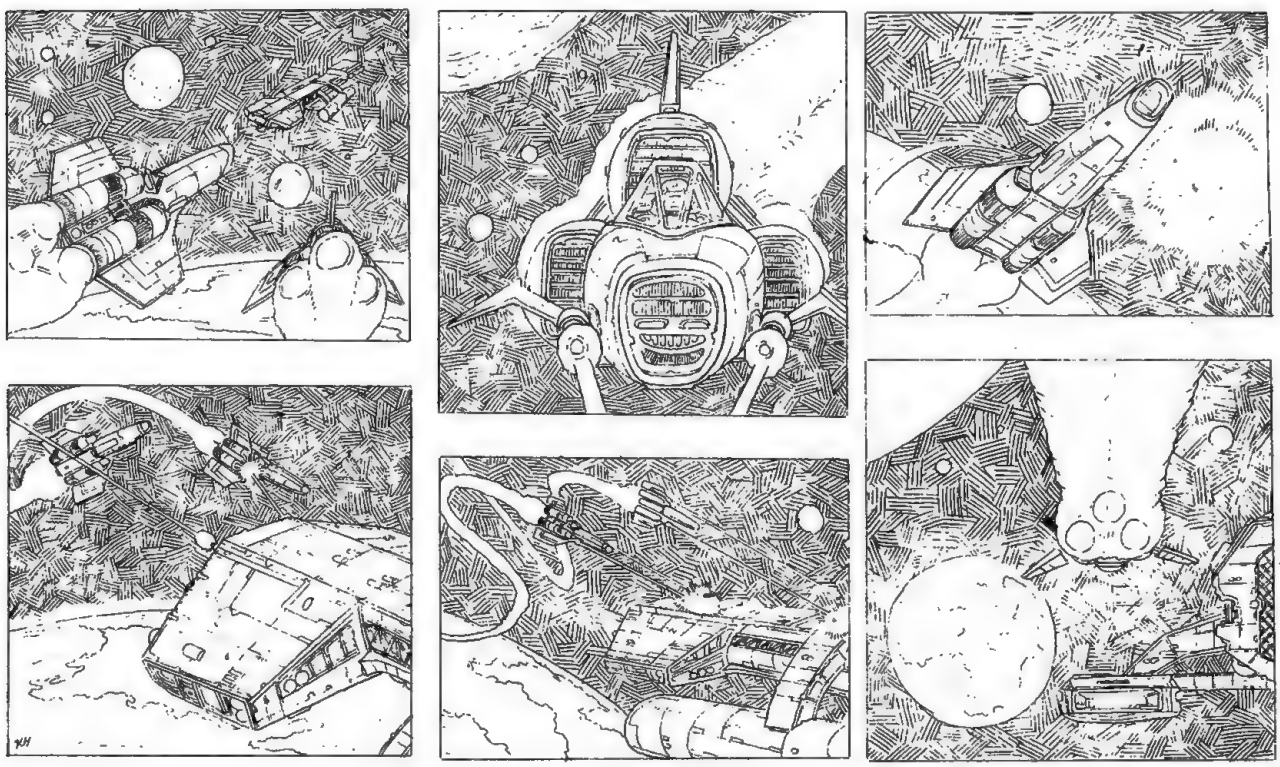
Simonson: I'd like to turn that question just a little bit. I would not draw a *Batman* strip like I would draw *Thor* because the demands of the character and the company are a little different. When I want to do a job, one of the things that I'm real concerned with is who I get to work with. No one company has a monopoly on all the good people. There are a lot of good writers. That's what prompts me in a particular direction.

Whizzard: So the policies don't effect your work?

Simonson: Not a whole lot, no.

Whizzard: On that, what are your feelings or involvement in the contract issue?

Simonson: I have some strong feelings about the agreement that Marvel put out. They aren't feelings that are specifically directed at Marvel but rather at the general na-



ture of the comic book business. When Marvel released that work agreement I decided for the time being I would just as soon not work for Marvel if I could manage to make a living elsewhere. It was something that directed my professional life at the time, hopefully not something that effected my personal relationships. I really like the people up at Marvel; one of my best friends is an editor up there now. I hang around at Marvel all the time.

Recently, I was offered a chance at Marvel to do something I would like to do a lot. The reasons for my accepting it are rather complicated, but part of it has to do with the professional directions I would like to go in. This would give me the opportunity to learn things I don't know about my craft.

To that end, I will be doing a regular monthly series for Marvel called *Battlestar Galactica*. I will be doing full pencils instead of layouts. I've never done full pencils before so I'm sort of curious to see what's going to happen. The one-shot that Ernie Colon did will be printed with additional material for the first three issues of the series. I will begin with the fourth issue, and probably won't start it until November.

Whizzard: What else have you got on the fire?

Simonson: I would like to finish a Star Slammer job for Milgrom's new ground-level magazine that has been on the boards for about a year and a half. I would like to finish Captain Fear.There's a remote chance (I'll believe it when I have the art in my hands) that sometime there might be a Superman/Dr. Fate teamup. I'd *love* to do it. Whether or not if I find the time or am able to work it out with people up at DC remains to be seen.

Whizzard: Are you enthused about the *Galactica* book or do you just consider it another project?

Simonson: I'm not quite sure in what spirit that question is being asked. In general, I try to take some care so that whatever I work on I'm excited about it, and *it's* something I want to do. I've done very little in the past six years that was strictly a job. It's a distinction that I want to make. I've been real fortunate that I've not had to do things to make a living that I haven't wanted to do.

Whizzard: Basically you enjoy working in comics?

Simonson: Yes, I enjoy working in comics a lot. In saying that I like working in them, I don't expect anyone to especially share those feelings. I have a pretty clear understanding of the opposing viewpoints and for the most part, I do not find myself in disagreement with them. I like comics, and as long as I do I expect to stay with them.

Comic books let me do a lot of things that I just don't think there's any other place to do in this country. It's one of the real hooks of the system that there aren't many places you can go and practice these things: like telling stories, drawing, using typography, design, creating costume designs, and all that kind of stuff. There isn't anything that can match it.

Whizzard: You wouldn't have the attitude of some people that's it's just a way to make a living?

Simonson: See me in twenty years and I may feel like that. At the moment, no. Part of the reason that I'm going back to a regular book is that it seems that if you're not busy doing something regular, you don't get much done. I don't just mean the regular book, I mean anything else. At least *I* don't. I don't get much else read, I don't get many things drawn. When I'm busy on the grindstone I get everything done. I start reading more books. I start painting the bedroom.

I took the summer off and have had it real easy the past few months. I deserved it. I worked hard before that. I didn't get much done over the summer but now I would like to be able to do more. I'm still kind of getting back into the harness.

Whizzard: Where do you want to take your career?

Simonson: My career, I couldn't tell you. I would like to be the best, most versatile comic book artist that ever came down the pike. That's one reason why I have done as many different kind of things that I have done. At a recent convention someone asked me, "Say, at DC you did all this different work such as *Metal Men* and *Hercules* which all looked different, and now you're just doing the same old Marvel stuff. How come?" My feeling was that he didn't have quite the right angle on the question. I thought that *Thor*, which was a pretty good Marvel comic, was different than some of the other stuff I've done. It was one more direction. My feeling is that the more directions that you have at your command, the more tools you have for telling the story you want to. What I hope to do is get those tools under my command enough so that I can do anything with them.

Whizzard: Whatever you want to do, you want to do within this medium?

Simonson: With pictures and stories, in combination, yet not necessarily with DC or Marvel. The combination of pictures and words is something I find incredibly powerful. It seems that there are vast avenues for exploration that have never been looked at. I'd like to get the stuff that's known under my belt and then discover the stuff that isn't quite so well known.

Whizzard: Seaboard seems to have gained a bad reputation among professionals. What experiences have you had with the company?

Simonson: My experience with Seaboard was fairly limited. I did only two jobs for them in the course of their existence. One of them saw print, one of them never did. Part of the reason for that is that I was ill for six or seven weeks during that time, and it was in the middle of one of their jobs, so I didn't get much done.

My experience with the people up there was pretty good. I've heard a lot of other stories. While I was there I did a Samurai story that remains to this day one of my all time personal favorites of my work. As far as the art is concerned I don't think I've ever done anything better.

I was halfway through when I got mono. Jeff Rovin advanced me the entire sum of money against that job and there were three weeks where I couldn't work at all, and three weeks when I could only do about a

panel a day. The money he advanced me stood me in *real* good stead. It was very kind of him to do so.

I did him a favor later on, which no one ever saw because it never came out. Seaboard had an idea for a series based on Godzilla-type monsters. They actually went so far as to get three continuing chapters under way, and I did the third chapter which was a confrontation of Monster X and the Winged Terror. They were never printed.

Jeff got me full-sized stats which was real nice because the job was never returned. It went down with the ship, so to speak. It's a real *silly* job. It was done for Jeff in a real big hurry, and it looked very quick but it was very funny. Although it was not universal, the little experience I had with Seaboard was fine.

Whizzard: Basically, you haven't had any real problems with the companies you've worked for?

Simonson: I don't really think so. In order to do comics for one of the major companies, you accept what I feel are several severe limitations. You accept them or you don't. If you don't, you don't do comics. To date, I haven't found those limitations--rights of characters and lack of experimental graphic approaches in commercial comic books--to cause any real problems. There's an awful lot that can be done within the framework that comics offer. I don't really feel, as yet, that I've mined it out. When I feel I've mined it out, I *may* be in trouble. (laughter)

STARLIN

(continued from page eight)

When he started on Siegal and Shuster they didn't have a legal leg to stand on but the publicity was so bad and Warner Bros was getting such a black eye, that they decided to deal with these guys fairly after thirty years. Warner wasn't responsible in the '30's but they finally decided to get DC to treat these guys right.

The same thing would have happened with work for hire. There are a number of other unions and leagues that are fighting this on different fronts. We'd have been working together with them but we can't even get up enough membership to qualify as a *god damn* guild.

Whizzard: You've explained all of these possibilities to the people you talked to and there's no response?

Starlin: No response. There's just too much fear.

Whizzard: Did the people you approach say anything to you?

Starlin: No, they didn't even have the courage to say that. They said, "interesting, interesting, I'll let you know" and that was the last we ever heard from them.

Whizzard: Is there any hope for the future in these lines or have you pretty well given up on it?

Starlin: I myself have given up all possibilities of ever working for the comic companies again. I see no future in busting my ass for a bunch of people who won't even stand up for their *own* good. That's basically what I would say 90% of this comic book business is all about.

It's also an economic thing. We couldn't get anybody to work on anything because they're getting paid so little they've got to bust their ass to get their assignments out. They're too busy meeting their deadlines that even the people that did join were too busy to help us out trying to get other members. It's really a *hopeless* situation.

Whizzard: Who do you write your stories for and how do you react to the enthusiasm of your work by fans?

Starlin: Comic readers are the major audience I've had for a long time, but I usually direct my stories to me. They're things I want to write or things I want to tell. At times I've had to deal them more toward Marvel due to editorial control but most of the time I usually don't put much thought into who is reading it.

I'm really kind of shocked by comic fandom's blind admiration of the entire industry. It sounds great to be a comic book artist, but it's *not* a good job. I'm really surprised that many people stay in it as long as they do because there's no future in it, financially or creatively. I may be a cynic but I've done everything that one can do in the business, short of editing, which they wouldn't *dare* let me do. (laughter) I'm very cynical about this job.

I've started doing paperback covers now and I think I'm eventually going to turn everything over to doing that.

I'm still going to do a little bit of comics for *Star*Reach* and a few other magazines. I like doing material that I keep control of and own the copyrights too. I've worked with Mike since he's started the thing off and he gives me all the freedom I need. I suppose he's put some editorial control in some of the stuff he has, but I've never had any trouble with him.

I'm working on a cover for *Heavy Metal*. I went in there about a week ago and started talking with John Workman and found that he's a real likable guy. Maybe we'll be able to do some work together.

Al Kilgrom is putting out an underground and some of my stuff will be appearing in it. It's also going to have a Wrightson story, and material by Craig Russell, Walt Simonson, and others.

I'm in the process of getting some studio space downtown where I can paint paperback covers. I'm getting a fair deal from those people that I never got from the comic book companies, and it feels great.

On books that he inks, Simonson's lettering generally includes all display lettering (eg. sound effects, titles, lines around all balloons, captions). On books where he did the complete lettering (including balloons captions, etc.) they are marked with an asterisk after the issue number.

COLOR OVERGROUNDS

Seaboard

Scorpion

2 20 "The Devil Doll Commission" Howard Chaykin (+ pencils), Walt helped on inks *(5/75)*

D.C.

Batman

300 34 "The Last Batman Story" David V. Reed w/Dick Giordano *(6/78)*

312 17 "A Caper A Day Keeps the Batman at Bay" Len Wein, Simonson, w/Dick Giordano *(6/79)*

Detective

437 08 "Himalayan Incident" Archie Goodwin, total Walt Simonson art and letters *(11/73)*

438 08 "The Manhunter File" " " *(1/74)*

439 08 "The Resurrection of Paul Kirk" " *(3/74)*

440 08 "Rebellion!" " " " *(5/74)*

441 08 "Cathedral Perilous" W.S. plotted w/Archie Goodwin; W.S. total art, letters, colors *7/74*

442 09 "To Duel the Master" " " *(9/74)*

443 23 "Gotterdammerung" (20 pages) " *(11/74)* contents pg illo & full-pg pin-ups of Batman and Manhunter

450 12 "The Cape and Cowl Deathtrap" Elliot S. Maggin, total W.S. art, letters, & colors *(8/75)*

469 11 "The Origin of Dr. Phosphorus" Englehart, WS w/Al Milgrom *(5/77)*

469 6 "By Death's Eerie Light" " " " *(5/77)*

470 17 "The Master Plan of Dr. Phosphorus!" Steve Englehart w/Al Milgrom *(6/77)*

First Issue Special

9 18 "Dr. Fate" Martin Pasko *(12/75)* Plus: a self-portrait and Walt's greatest secret: "My signature is really..a dinosaur."

Hercules Unbound

7 17 "To Slay a Legend!" David Michelinie w/Wood

8 17 "Game!" David Michelinie w/Wally Wood *(1/77)*

9 17 "Finale" Simonson: Plot/layouts; D. Michelinie: plot/dialog; Bob Layton: finished art

10 17 "Water, Water, Neverwhere!" Cary Bates Walt Simonson + Bob Layton *(5/77)*

11 17 "The Dark Side of the Gods" Cary Bates Walt Simonson total art and letters *(7/77)*

12 17 "Chaos Among the Gods" Cary Bates, Walt Simonson total art, letters, colors *(9/77)*

Metal Men

45* 18 "Evil is in the Eye of the Beholder" Steve Gerber, WS total art, letters, colors *(5/76)*

46 17 "The Chemo Conspiracy" Gerry Conway, WS total art, letters, colors *(7/76)*

47 17 "The 'X' Effect" Walt co-plots w/G. Conway WS total art, letters, colors *(9/76)*

48 17 "Who is Bruce Gorden and Why is He Doing Those Terrible Things to Himself?" Martin Pasko W.S. + Gerry Conway co-plot *(11/76)*

49 17 "The Dark God Cometh!" WS co-plots w/Pasko

Star-Spangled War Stories

170 07 "U.F.M." Gerry Boudreau total art + letters

172 03 "Decision" Don Karr total art,letters *8/73*

174* 01 "Tirpitz" (Battle Album) total art + letters (W.S. also letterered epilogue) *(10/73)*

180 07 "Return" (6 pgs) Boudreau total art + letters plus: "Phantom-Two"*(Battle Album) total art and letters *(6/74)*

Superboy and the Legion of Superheroes

237 34 "No Price Too High" Paul Levitz w/Abel *(3/78)*

Sword of Sorcery

3 24 "Betrayal" Denny O'Neil, pencils by Howard Chaykin and WS, WS did some of the inking "along with about 8 other guys" including Weiss (cover) Berni Wrightson (splash pg and 3 pgs) Dan Green, and others *(8/73)*

4 06 "The Prophecy!" Denny O'Neil--Walt penciled last 6 pgs of "The Cloud of Hate" by O'Neil; Chaykin penciled 8 pgs., Sal Amendola inked all fourteen *(10/73)*

5 14 "The Sunken Land" D. O'Neil, w/Al Milgrom (Al inked about 2/3 of pp. 1-6, WS inked the remainder) *(12/73)*

Weird War

10* 06 "Cyrano's Army" Len Wein, WS total art, letters *(1/73)*

72 02 "The Battle of Morro Castle" David Michelinie WS total inks (Roy W. Simonson, his father, listed as "historical consultant")

Weird Worlds

7* 01 "Iron Wolf" Chaykin, WS lettered ad on pg 17

8* 20 "Iron Wolf" scripted by O'Neil, plotted and drawn by Chaykin,WS lettered all 20 pgs *12/73*

Gold Key

Magnus, Robot Fighter

10 Robot Gallery page *(5/65)*

The Twilight Zone

50 ?? ??

55 06 "Musk's Daughter" John Warner, WS inks *(3/74)*

Marvel

John Carter, Warlord of Mars

15 13 "The History Holocaust!" Marv Wolfman w/Rudy Nebres *(8/78)*

Marvel Treasury Edition Featuring CE3K

46 Archie Goodwin,Klaus Janson, WS also inked the credit page

Marvel Super Special (CE3K)

3 46 Goodwin, Janson, WS also inked the credit pg.

Master of Kung Fu

24 17 Walt among those who penciled "Massacre Along the Amazon" written by D. Moench *(1/75)*

Nova

23 01 one page inking over Carmine Infantino *(1/79)*

Star Wars

16 17 "The Hunter!" Archie Goodwin w/Wiacek *(10/78)*

Thor

260 17 "The Vicious and the Valiant" Len Wein, Walt Simonson, Tony DeZuniga (WS also inked Celestial's head on eleventh page of story) *6/77*

261 17 "The Wall Around the World!" Len Wein Walt Simonson w/Ernie Chan *(7/77)*

262 17 "Even an Immortal Can Die!" Len Wein Walt Simonson w/Tony DeZuniga *(8/77)*

263 17 "Holocaust and Homecoming" LW WS w/TD *(9/77)*

264 17 "Thou Shalt Have No Other Gods Before Me" Len Wein, Walt Simonson, with Tony DeZuniga *10/77*

265 17 "When Falls the God of Thunder...!" Len Wein Walt Simonson Joe Sinnott *(11/77)*

266 18 "...So Falls the Realm Eternal!" Len Wein Walt Simonson w/Tony DeZuniga *(12/77)*

267 17 "Once More, to Midgard" Len Wein WS w/T.D.

268 17 "Death, Thy Name is Brother!" LW WS w/T.D.

269 17 "A Walk on the Wild Side" L Wein WS w/T.D.

270 17 "Minute of Madness--Dark Day of Doom!" Len Wein Walt Simonson with Tony DeZuniga *4/78*

271 18 "..Like A Diamond in the Sky!" LW WS w/T.D.

Thor Annual

7 35 "And ever--the Eternals!" Roy Thomas w/Ernie Can *(1978)*

COVER ART

National

Detective 469, 470 (WS cover layouts for Aparo)

G.I. Combat 169

Hercules Unbound 8 (w/Wood) 9 (w/Milgrom), 10-12

Iron Wolf (cover logo taken from Simonson ad)

Karate Kid designed new cover logo as of #12

Metal Men 47-52

Sherlock Holmes 1 *(10/75)*

Sword of Sorcery 5

Marvel

Devil Dinosaur 8 (over Kirby)
Machine Man 6 *(9/78)*
Marvel Super Special #3 *(CE3K)* WS cover layouts
Marvel Treasury Edition Featuring (CE3K) WS pencils, Klaus inks
Marvel Two-In-One 43 (w/ John Byrne)
Rampaging Hulk (cover logo since #4 taken from WS design in first issue) #11 color frontispiece of the Hulk
Star Wars 16
Thor 260, 264-267 (all w/ Sinnott), 268 (w/DeZuniga) 269 (w/Sinnott), 270 (w/DeZuniga), 271 (w/Sinnott)
Thor Annual 7 *(1978)*
Young Love 125

Fanzines, etc.

Astral Comics 1 back cover in color of Astro character
The Comic Reader 99 (front cover in color of Manhunter), 136 w/Wrightson original cover for *Metal Men* #45 (redrawn version by Giordano actually used) B&W front *(10/76)*
Informal Biography of Scrooge McDuck (covers on the original editions)
Whizzard 12 *(1979)*
WSFA Journal Disclave 1969 issue ard others *1969-1970*

Warren

Creepy 102 (WS did a tight pencil rendering of cover, Kim McQuatte did the color version)

Paperbacks

The Grey God Passes lettering designed by Walt , printed in silver on blue cover

Black & White Magazines

Seaboard

Movie Monsters
3 01 (pg. 50) full-page of *Forbidden Planet*'s "Monster from the Id" *(4/75)*
4 02 (pg. 26-27) two-page spread of 'The Lochness Monster' (covered to a large extent by the title and opening paragraphs of article) An uncluttered version of the same illo was reduced and used as a 1/4 pager on pg 29 *(8/75)*
Thrilling Adventure Stories
2 11 "The Temple of the Spider" A. Goodwin *(8/75)*

Marvel

Deadly Hands of Kung-Fu
31 01 one page ad for *Rampaging Hulk* *(12/76)*
33 01 (pg. 40) full page ad for *Rampaging Hulk* #2
Haunt of Horror
1 (pg. 16-17) 1.5 pg spread, (pg. 19) 1/3 pager (pg. 35) 1/2 pager, (pg. 36-7) two 2.5 x 4" illos, (pg. 39) element from illo on page 35 reduced and used as 2.5 x 3.5 illo, (pg. 40) portion of illo on pg. 37 enlarged and used as 4" x 4.5" illo, (pg. 50-1) 1/2 pg. spread, (pg. 52) 1/2 pager, (pg. 54-5) 1/6 pg. spread (pg. 57) 1/2 pager, (pg. 58) illo on pg 39 reduced to 2.25 x 3.25", (pg. 59) 1/2 pager. Walt did all of these "special illustrations" for George Alec Effinger's "Heartstop" novella. Also: The skull insignia Walt designed (used in the first *Haunt of Horror* digest) is used throughout the magazine. *(5/74)*
Rampaging Hulk
1 37 "The Krylorian Conspiracy" Doug Moench w/Alfredo Alcala *(1/77)*
2 33 "And then...The X-Men" Moench w/A. Alcala
3 32 "The Monster and the Metal Master!" Doug Moench w/Alfredo Alcala *(6/77)*
Savage Sword of Conan
7* 06 "The Hyborian Age" Roy Thomas total art and letters *(8/75)*
8* 06 "The Rise of the Hyborians" RT t.a. & letters
12* 07 "The Hyborian Kingdoms" Thomas t.a. & letters
15* 06 "The Beginning of the End" RT t.a. & letters
16* 06 "Fire and Slaughter" Roy Thomas, Walt Simonson total art and letters *(12/76)*
17* 07 "Darkness--and Dawn" Roy Thomas, Walt Simonson total art and letters *(2/77)*
19 01 (pg. 62) full-page ad for *Rampaging Hulk* #3

Warren

Creepy
84 08 "Hitter's Wind!" McKenzie Infantino *(11/78)*
85 ?? "Hide and Go Mad" Bud Lewis Carmine Infantino w/Walt Simonson *(1/77)*
102 10 "Killer Claw!" Marx Lasky w/Klaus Janson
107 08 "Quirks" Bob Tooney w/Terry Austin *(8/79)*
Eerie
76 01 frontispiece WS pencils, inked by Wrightson
96 09 "The Ark" Roger McKenzie Carmine Infantino w/ Walt Simonson *(11/78)*

Slicks ('Mainstream')

Man's World (published by Cadence)
?? ?? WS did 3-4 illustrations *(1975)*
(National Lampoon's) The Very Large Book of Comical Funnies Walt collaborated on "Rock Bottom Comics","All Negro Comics", "Lost E.C. Comics" (Jack Davis parody), and "Variety Time"

Fanzines, etc.

Algol
?? ?? Walt Simonson did a full-pg ghoul drawing *'70*
Baycon 3 Program Book
01 color drawing of Manhunter *(1977)*
Charlton Bullseye
04 01 fronstispiece of the Peacemaker *(1976)*
Granfalloon
?? 05 "Boats of Glen Carrig", 4 pg. portfolio with title page *(1971)*
1977 Comic Art Convention (10th Anniversary Edition)
01 (page 57) full-pager of Iron Man
Nimbus
3 01 (pg. 14) 5.5 x 8.5 full-pager illo of Howard the Duck as Superman by W.S. + Hazelwood *9/77*
REH: Lone Star Fictioneer
3 ?? ??
Star-Slammers
eight 8-pg. episodes (2 covers each episode) on folded 11 x 14 sheets. These were written, drawn, lettered and inked by WS. Last episode was 12 pages. *(1970-72)*
*Star*Reach*
1 12 "A Tale of Sword & Sorcery" Ed Hicks *(1974)*
Street Benefit Portfolio
01 pg. 3 full-pg 11" x 17" illo of Batman *(1975)*
The Buyers' Guide
249 01 (pg. 23) 3.25 x 3.75" Hulk illo for Toronto-con '78
Witzend
10 01 (pg. 40) full-pager of viking dwarf *(1976)*
1974 World Science Fiction Convention Program Book
02 reprinted panels from Star-slammer series in a two-page montage

(Walt Simonson also did various work during the early '70's in: *Abraxas, the Electric Bibliograph, Gore Creatures, Horizons (#1), Locus, Mirage, Nyctalops, Outworlds, Oxtocic.)*

Paperbacks/Digests

Amazing Stories
01 "Watchdog" Jay Haldeman small illo by WS *5/72*
The Grey God Passes (8.5" x 5.5")
06 B&W illos for REHoward tale of "Conn the Viking"
Haunt of Horror (Marvel digest 5" x 7.5")
1 02 (pgs. 76-7) 2-pg. spread of Harlan Ellison's "Neon" *(6/73)*
2 (pg. 2) 2/3 pg illo for "Conditional Terror" Editorial; (pg. 26-27, 38-9) couple of two pg spreads for John K. Diomede's "The Jewel in the Ask (pg. 46-7, 72-3, 146-7) three 2-pg spreads for conclusion of Fritz Leiber's "Conjure Wife." Walt also did an illo containing a skull,a mouse, a lizard, a rocky crag, gnarled trees, a full moon, a hangman's scaffold and a few other things which appeared as 1/4 pagers on pg. 24, 94, 104, and 111. A partially cropped and slightly enlarged version appeared on pg. 120 and the section dominated by the skull *(continued to pg. 33)*

THE TRACKING

By Dafydd Neal Dyar

Dynamic Classics, a line of DC reprints, is now re-running the Archie Goodwin/Walt Simonson epic of 1974 and in so doing has resurrected him, however briefly, for the third time. Other attempts to revive the Manhunter in *Secret Society of Super Villains* and *Justice League of America* proved incomparable to match the literary and artistic excellence maintained in the seven-part series portrayed in *Detective Comics*. Although the character was initially introduced by Jack Kirby in 1940, he lacked depth and the Manhunter didn't really live until 1974.

It began with a short story by Richard Connell in 1924, later made into a film starring Joel McCrea and Fay Wray in 1932 entitled *The Most Dangerous Game*. Both the film and the story used what would become a common gimmick in many series: a maniacal hunter inhabiting an isolated island lures ships to disaster with a giant magnet (which affects their compasses in a blinding fog), and then hunts the crewmen and sailors one at a time like wild animals in his private game preserve.

The idea was turned around by Jack Kirby in 1940. The story was simple: Paul Kirk is a game hunter (objects of reverence in those halcyon days, along with aviators, explorers and other adventuresome types) who returns to New York bored with life. He has hunted every kind of game imaginable and like General Zaroff in Connel's tale, finds the thrills are all gone. His police inspector friend suggests to him that he should join the force and hunt down the most dangerous game of them all, the desperate criminals who prey on society.

Kirk mulls this over in his private club until he hears that his friend was murdered by the men he was hunting down. He makes the usual vow of vengeance, compounded by the realization that here, at last, is the ultimate hunting thrill that would never cease to be challenging.

He dons a red and blue costume with a blue fright mask and proceeds to bag criminals with such exotic (if out-of-place) techniques as the Burmese Tiger Trap (improvised with a manhole), the Malay Mancatcher (the old foot-in-the-loop catapult now relegated to the Saturday morning cartoons), and the Deadfall (a tripwire which releases a weighted net or sandbag.)

Later he began to go after Nazis and Japanese, in one case even capturing a U-boat single-handedly by pouring flour from the gallery into the oil intakes on the engines. Resourcefulness and boyish enthusiasm were the hallmarks of the Kirby Manhunter.

The war ends and with it a long line of costumed crusaders disappear, their naiveté and innocence dispelled by the blinding light of Hiroshima. Manhunter fades into limbo when the belief in self-made heroes that supported him vanishes.

Thirty years later he reappeared, but he was no longer the same. The Paul Kirk of the '40's was light-hearted and jovial, regarding his hunts as a game without serious consequences. He was the scion of a wealthy family and had never worked in his life at anything except his own pleasures and indulgences. The things that motivated Paul Kirk, like the values of the nation that spawned him, had now changed. He was not as innocent as he once was, sheltered from the harsh realities. He was now involved, at the risk of his identity and existence, in a battle against a very real evil for which he is partly responsible.

We get our first hint of this in chapter one, "The Himalayan Incident". Christine St. Clair, the copper-haired daughter of a Swiss banker and ace Interpol agent, comes to Haj the Ancient at the gates of Katmandu in Nepal seeking leads on a mysterious vigilante called Manhunter. Haj relates to her how a man like the one she describes over-powered the Masters of the Cult of Thieves on their home ground in the Alley of Shadows while seeking a refugee political activist named Dharmata. He proves to be a resourceful man and a master of the martial arts, duping the natives of a Sherpa village into guiding him to the very man they are hiding and then defeating the legendary Blind Zen Archers of the Pendrang Monastery to get to his prey.

Facing Dharmata in the monastery courtyard, he explains the purpose of his hunt. Dharmata, he explains, is a voice of discontent that almost triggered a revolution in a neighboring country. For this reason, and the threat he represents to the world's status quo, he is now the target of men who believe such a voice is better silenced. Dharmata assumes, as we do, that Manhunter is one of these men, but within moments the tables are turned as a group of monks reveal themselves to be the true assassins and Manhunter becomes the protector of Dharmata's life rather than his nemesis.

Manhunter disappears after his job is done, leaving behind a deeper mystery: each of the assassins is the identical twin of Paul Kirk, the Manhunter.

Layer by layer, like the skins of an onion, the mysteries are revealed as the series progresses. In the second chapter, "The Manhunter File", we find Christine back at her office in Geneva discussing the case with her boss, Damon Nostrand. She relates how she lost Kirk's trail after he escaped Calcutta on a fishing vessel whose hold had been rigged as a trap with a Bengal tiger. Kirk defeated the tiger with a Hindu punch dagger or *katar* (miscalled a "bundi dagger" in the story) and then threw the crew overboard. The abandoned junk turns up on the coast of Burma, sans Manhunter.

Christine then goes on to relate how she got interested in the case. Paul Kirk showed up at her father's bank after a lapse of thirty years, looking just as he did when he vanished in 1946. Two men assaulted him and were summarily disposed of in a disturbingly casual manner. Later, Sheik Rashid Ben Turhan is almost assassinated by a rifle gernade. At the last minute Manhunter deflects the grenade with a shuriken throwing star, killing the would-be

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After two years in Turkey with the Air Force, Dafydd is now living in California and cultivating an interest in directing television shows.

MANHUNTER

assassin with another. The assassin turns out to be Paul Kirk, down to the fingerprints. The body mysteriously disappears the next day.

A few weeks later, in Brasilia, a geneticist named Raoul Salazano is being kidnapped by five identical men in blue Manhunter-like uniforms when the real Manhunter appears and breaks up the act. The escape helicopter opens fire with a .50-caliber machine gun, wounding the Manhunter, but he continues the fight, destroying the chopper with an explosive round from a vintage 1916 Mauser automatic.

Nostrand is justifiably skeptical, but allows Christine to continue the investigation, under the provision that she report directly to him and no one else. As soon as she leaves, he sets fire to the report and gloats over the ashes, adding another link in the chain of enigmas.

The truth finally comes out in chapter three, "The Resurrection of Paul Kirk". Christine comes across the badly wounded Kirk in an alley in Marrakesh, surrounded by the blue clad bodies of his attackers. While she holds off the remaining assassins, Kirk tells her his story.

It seems that because of his exploits before and during the early part of the war, Kirk was recruited by the Secret Service to act as a sabotuer and espionage agent in Germany. The work was brutal and dirty, and Kirk, sheltered from birth by his wealth, became disillusioned and emotionally bankrupt. After the war, he returned to Africa and big game hunting, trying vainly to recapture his lost innocence. He succeeds only in getting himself killed by a rampaging elephant when he had lost the desire to kill.

He awakes and finds himself in a world thirty years removed from the one he knew. Dr. Mykros, a man he had rescued from the Gestapo, explains that he was snatched from the jaws of death by the close arrival of a helicopter moments after he "died" in Africa. He was brought to a place called "the Sanctuary": frozen in a bath of liquid helium, imprinted electronically with recordings of current events, and physically regenerated by a new process of genetic surgery by Dr. Oka, a companion of Mykros, now unfortunately deceased.

Over the years Mykros and a group of scientists known as "the Council" have established an organization for creating world order. An army of identical twins has been cloned from Kirk's cells and trained by Asano Nitobe, the last master of Ninjitsu. Nitobe will also train Kirk to head this army, the enforcement branch of the Council.

Kirk realizes he is dealing with fanatics, men who have gotten so wrapped up in the means that they have forgotten the ends. He bides his time until he is given his first mission: the assassination of Interpol director Damon Nostrand.

We are left hanging on this note by the arrival of Nostrand and the revelation that he belongs to the Council. He is about to shoot Christine when Kirk, regenerated by his genetic "healing factor" disarms him with a knife. Events have once again reversed themselves, and the threads are not untangled until the fourth chapter, "Rebellion."

Kirk goes to London, leaving the Sanctuary blind-folded so he can't find his way back except via the Council, to fulfill his mission. Once there, however, he reveals himself to Nostrand and explains his purpose. The lights come on and Kirk finds himself surrounded by cloned Enforcers. The mission was a test which he has failed. He defeats his carbon-copy enemies and makes a spectacular escape by jumping out the tenth floor window into a fountain.

Leaving London behind, he makes his way to Nairobi and the shop of Kolu Mbeya, the son of his former safari guide and now a purveyor of arms to freedom fighters. There he outfits himself with a small arsenal of weapons; the "bundi" dagger, a commando knife, shuriken, and the modified Mauser. He retains the red uniform of the Enforcer leader as a symbol of defiance and launches a one-man war on the Council and its minions.

The chapter ends with Nostrand's death as he attempts to run down Kirk and Christine in his car and the revelation as they search his effects, that they are both now on Interpol's "most wanted" list, courtesy of Nostrand's treachery.

Among his effects are also found a monk's robe and a pass to the cathedral in Istanbul. In chapter five, "Cathedral Perilous", they pursue this thread to a meeting of the Council's supporters. Here they over-hear the dissatisfaction in the ranks over the unequal distribution of the Council's privileges, specifically their life-prolonging genetic treatments. No one has yet been selected to take Dr. Oka's place, and the Council's reticence in the matter is viewed with suspicion.

Dr. Mykros explains that Oka had become disillusioned with the Council's methods and had been about to disaffect, forcing them to liquidate him before he could reveal his secret of continuous regeneration. The story was hushed up to prevent the disaffection from spreading while they tried to decipher his notes. The selection of a successor had been shunted aside as a lesser priority.

At this point, Mykros' alarm system detects Manhunter's recorder and they are unmasked. Kirk slips the tape to Christine and then acts as a decoy, taking Mykros as a hostage and destroying the teleportional gate by which he travels.

A battle ensues during which Manhunter is brought down. Upon discovering that the recording is not on him, the main body of the Councillors take off in pursuit of Christine, leaving an Enforcer behind to kill Kirk. He is saved by the intervention of a tourist's little boy who has strayed from his parents.

Christine and Manhunter escape and go their separate ways, planning to rendezvous later. One of the Council's supporters collars Mykros and tells him that he will intercept Christine and get the tape in return for Oka's place on the Council. It shouldn't be difficult, he says, seeing that he is Christine's father...

In the sixth chapter, "To Duel the Master", two plot threads are interwoven: Christine's confrontation with her father and Manhunter's

(*continued to page thirty-eight*)

#22

The Atomic Kid

Close Encounters of the UNKind

Story and Art: Bill Lewis

Inks: RR Winkler and Ed Mantels

FRED ZEPPELIN! WELL, NOW, AREN'T YOU ASHAMED?
THE ATOMIC KID?!
A#@!!
BACK OFF, PUNK, AND MAYBE YOU WON'T GET SNUFFED!
WELL, EXCUUUSE ME!
I THINK WE SHOULD STOP AT THE COP SHOP, DON'T YOU?
SNAP-OLA!
HOO-HAH! I BEEN SPRUNG!
NOW, ATOMIC KID, BEWARE!
HUH?
BOOF

TRYING TO RUN OFF, EH? NOT NICE, FREDDY!
JUST YOU WAIT! I'LL GET EVEN! I'LL---
YOU'LL SCREW UP, AS USUAL! FACE IT, FRED, YOU'RE SMALL TIME!
EVER HEAR OF THE CYBORG? CREEP SUZETTE?
I'VE MET THEM ALL, AND DEFEATED THEM WITH EASE!
OR MAYBE WATERFOWL, ROVER-LORD OR GREASER ROMERO!
THESE ARE THE BIGGIES IN CRIME, MISTER!
WHAT CHANCE COULD YOU HAVE HAD?!
KLOOG!
HE'S OUT! HOTCHA!
CAN'T KILL HIM HERE, TOO OUT IN THE OPEN!
BUT, AT LEAST I HAVE TIME TO PLAN, TO SCHEME--
--TO SCREW UP AGAIN, AS USUAL!
MAYBE THE PUNK'S RIGHT!
REALLY, FREDERICK, I HAD ASSUMED YOU'D HAVE A MORE INFLATED OPINION OF YOURSELF!
NOW STRAIGHTEN UP! WITH YOU AND MY FRIENDS WE CAN FINISH THE ATOMIC KID... FOREVER!
HUH? SURE!
LATER...
KID! HEY, GUY, WAKE UP!
SALLY... IS THAT YOU?
SURE IS! BEEN LOOKING ALL OVER FOR YA!

I WAS IN THE NEIGHBORHOOD AND THOUGHT I'D CHECK OUT YOUR NEW COSTUME!
LIKE IT? IT'S MY PHOTO-OFFSET MODEL!
RIGHT NOW I'M ON THE TRAIL OF THAT NERD FRED ZEPPELIN!
SHOULD BE A PIECE OF CAKE!
LOOK NO FURTHER, PUNK!
WELL, WELL... IT'S THE BAD-YEAR BLIMP HIMSELF!
LET'S CUT THIS SHORT, HUH? I GOTTA HEAVY DATE!
...BUT YOU BETTER TELL MY FRIENDS!
FOUR AGAINST TWO, EH? WELL, THAT'S COOL, WE'LL WHIP YOU ANYWAY, RIGHT, KID?
YOU LOSE DON'T STAN CHANCE US... R

FINE WITH ME---
THE ATOMIC KID AT LAST! JUST LIKE OLD TIMES, EH ARTIE FISHAL?
JUST CALL ME CYBORG, WATERFOWL! MY CIRCUITS ARE ITCHING TO HAVE AT THAT CREEP!
READY, GREASER?
I WAS BORN READY, A.F.! LET'S TROUNCE 'IM!
... KID..... OH, KID?!
HEH-HEH...
...Y'KNOW, NOW THAT I THINK ABOUT IT, I MIGHT HAVE BEEN A LITTLE OUTTA LINE WITH THAT "LOSERS" CRACK!

OH MY GOSH!! I LEFT SALLY DOWN THERE!
AND AFTER ALL MY TALK TO ZEPPELIN ABOUT WHAT HOT STUFF I AM!
WELL, HERE'S WHERE I PROVE SOME THINGS TO HIM...NOT TO MENTION MYSELF!
LET'S SEE... A FRONTAL ATTACK WOULD BE FUTILE...
IN FACT, SUICIDAL SO...
THE BEST THING TO DO...
...IS TO TUNNEL UNDER 'EM...
BUGS BUNNY STYLE!!
PLOW!
THAT'S IT, GREASER! TIE HER REAL TIGHT!
SAY, GUYS, IF YOU'RE REALLY INTO THIS BONDAGE THING, I KNOW A GUY WHO OWNS A SEEDY BOOK STORE DOWN TOWN!
KA-
BOOSH!
WAALIGH!
NOW IF I JUST KEEP PUMMELING...
MAYBE I'LL FORGET HOW PETRIFIED I AM!
OH, KID? COULDJA MAYBE FIND TIME TO UNTIE ME?
NO USE... HE CAN'T HEAR ME... HE'S HULKED OUT!
HEY, CYBORG...
USE YOUR BIONIC ARM!
BE SERIOUS! YOU KNOW I CAN'T DO THAT!
SAY WHAT?

SOMETHING'S FISHY HERE!
COME HERE, WATERFOWL
NO-- WAIT--ULP!!
HIS MASK... IT'S COME OFF!
IN FACT, SO HAS HIS WHOLE FACE!!
POIT!
I'VE BEEN HAD!!
THAT'S RIGHT, KID, BY YOUR THREE OLDEST FOES... THE MASQUERAIDERS!
WELL, ONCE I WOULDA JUST SAID I KNEW IT ALL THE TIME...
... BUT I THINK I'D BEST QUIT WHILE I'M AHEAD -WAITAMINNIT! WHERE'S FRED ZEPPELIN
WHATTA DUMMY I WAS! I THOUGHT THEY WAS THE REAL THINGS, MYSELF!
TIME TO CLEAR OUTTA HERE!
WHEW, SAFE AT LAST! I-- HUH?
BOOF!
WELL, YA GOT ME, PUNK! WHAT NOW, YOU GONNA LECTURE ME AGAIN?
...I'M JUST GONNA CALL THE COPS!
NOT THIS TIME, FRED...
ON SECOND THOUGHT, LECTURE ME!!
KID, THE MASQUERAIDERS HAVE ESCAPED! AREN'T YOU GOING AFTER THEM?
NO TIME, SAL! WE'RE OUTTA PAGES!
BESIDES, I GOTTA FEELING WE'LL SEE THEM AGAIN...
ESPECIALLY IF BILL LEWIS GETS SO HARD UP FOR PLOTS HE HAS TO RECYCLE OLD VILLIANS AGAIN!
BY THE WAY, SALLY, I'M SORRY I FROZE UP BACK THERE!
AW... THAT'S OKAY...
I'VE COME TO EXPECT THIS! YOU WEREN'T BORN A SUPER-HERO!
I KNOW... BUT WE SEEM TO BE THE ONLY ONES THAT DO KNOW!
NEXT TIME: The ORIGIN of the ATOMIC KID!

One wonders how, in this, the Period of the Plastic Plate, an interest in the comics industry can be maintained. Newcomers like Michael Golden help provide the needed incentive. Golden's work on such strips as Batman, Man-Bat, and most recently the Micronauts is very impressive indeed and certainly earns him a position on anyone's "good artist" list. Utilizing an artistic synthesis of the Wrightson and Steranko schools, Michael has developed a strong fan following in a fraction of the time of many of his contemporaries.

The following sixty-minute phone interview was conducted by Marty Klug during early March, 1979.

Whizzard: Where did you acquire your artistic training?

Golden: In the corner of my basement all by myself.

Whizzard: You had no formal art training at any university?

Golden: No where. My high school and junior high classes were a farce in the way of art training. So I can't really say that I got any training there. What I learned, I learned on my own--what little that may be. (laughter)

Whizzard: At what point in your life did you start to seriously consider being a comic illustrator as a vocation, and what brought about this decision?

Golden: Sixth grade. I picked up a copy of *Strange Tales* #159 with Jim Steranko's Nick Fury: Agent of S.H.I.E.L.D. That pretty much decided it. (laughter) I pretty much guided my life in that direction. It's always been flexible. I never seriously thought that I would be able to do it. It was just a stroke of luck--if you can call it luck. I was in the right place, at the right time, I knew the right people, and it just *happened*.

Whizzard: Aside from Steranko, when you were getting into comics were there any artists' whose style you tried to emulate?

Golden: I could start naming them off. I never really got tied down to one person other than Jim Steranko. For a long while I was into a Neal Adams kick. I think everybody who wants to get into illustrating will do Neal Adams for awhile simply because he's nice and commercial. Neal's style of artwork will sell no matter where he's drawing. I was into Gil Kane for a long time. I picked up some Wally Wood stuff.

Just lately I've been doing a lot of Jack Kirby. For a long time I couldn't stand Jack's artwork but now I'm finally realizing the artistic technique involved in it.

Whizzard: Since National pays less than Marvel, why did you approach that company first?

Golden: I went to National first because the person I was being introduced by worked there. Debbie Shulman, a letterer, introduced me to Vinnie Colletta and he was more than enthusiastic at the time, which really shocked me. (laughter) I was very surprised. He went in and talked with Paul (Levitz), Joe Orlando, and the next thing I knew I had work.

Whizzard: What brought about your decision to go over to Marvel?

Golden: It was a two-fold thing at the time. This was before the implosion at DC. (laughter) I was at Creation Con last April and Jim Shooter approached me and said, "How would you like to do some work?" Believe it or not, just five minutes before I got finished talking with Archie Goodwin and asked him if he would be willing for me to do a *Star Wars* fill-in. He said, "Great."

So the next day I went up to Marvel and he introduced this *Micronauts* thing to me. I said, "Sure, why not?" I was looking for a break because at DC I was more or less getting stuck with street scenes and Batman, and it wasn't that I was bored with it, but I just wanted something else. DC at the time didn't have any openings for anything else. So I took the *Micronauts* job, and there were a lot of complications involved there. You could write a book about that epic in April of '78.

The next thing I know DC is having their little financial problem, and I guess they felt since I had already gotten work at Marvel they weren't obliged to give me any work. So I ended up working more or less full-time at Marvel.

Whizzard: Did you ever have any problem when you broke into the industry with the major companies encouraging you to conform to specific house styles?

Golden: At Marvel, yes. At National they never pushed me into that general direction. They helped what style I had. Paul Levitz would sit down and say, "Okay, this is beautiful artwork but the story-telling isn't clear." Then he would show me what was wrong. When Larry Hama and (Al) Milgrom were there at DC they helped me a lot.

Marvel's a whole different kick. They're all into the Jack Kirby dynamics and they push you into that direction simply because it works. It's a proven Marvel style. No matter what Jim Shooter says there *is* a definate Marvel style. The artists that don't conform to that style usually don't last too long at Marvel.

Whizzard: Is there a certain style they look for with each specific book? Are some characters harder to work on than others?

Golden: Yes, there is. At DC they pretty much ride to the preference of the artist but at Marvel they are very conscious of the Marvel style. If you're going to do *Fantastic Four* it's got to look like Jack Kirby.

I wanted to do a *Tarzan* book very badly and I got a lot of hesitation from them letting me do it because it was not like John Buscema or Virgil Finley would draw it. I got flat no's when I asked to do *Spiderman* because my style was not compatible with John Romita.

Then again, that's the Marvel thing. If you can draw like John Romita or Jack Kirby, or can come reasonably close to those dynamics, then you can get any job you want at Marvel. If you don't, hang it up. I can think of two examples right off the bat: Howard Chaykin and Frank Thorne. Both of them are confined to very limited character work at Marvel.

Whizzard: So basically if an artist doesn't conform to the house style he's not going to be able to work on any of the established characters?

Golden: Gotcha. That's exactly it. If you draw like Frank Thorne, forget it. You'll never be able to draw *Spiderman*.

Whizzard: Do you prefer working with established characters such as Batman, or do you like lighter stories such as Man-Bat or Bat-mite?

Golden: I really enjoyed Batman a lot. I think one of my favorite characters to draw was Man-Bat.

Whizzard: You seem to take over a lot of the artistic chores on series that Marshall Rogers has left. Why is that?

Golden: You noticed that. (laughter) I think that's just the way the cards fell. I noticed that right off the bat. I guess our styles were more or less compatible and that's maybe how Paul looked at it. If Paul was making the decisions, I don't know.

Whizzard: Do you choose the people you work with and are you generally pleased with the results?

Golden: It's usually left up to the editorial decision on who does what, where, when, and why. On the *Micronauts*, Bill (Mantlo) and I chose the initial creative staff. The only person I've been pleased with so far is Tom Orzechowski's lettering in the first issue.

Whizzard: I take it you're not totally delighted with Rubinstein's inks?

Golden: To be quite candid about it, no. I haven't been over-awed, which is surprising. The Man-Bat job he inked for me was absolutely beautiful. On issues one through four of the *Micronauts* we were willing to pass the buck and say my pencils weren't as strong as they could have been. But then issues five through seven had exceptionally strong pencils and Josef's inks just didn't seem to work on them. So it just depends on how you look on it, if you have a professional viewpoint or an aesthetic viewpoint.

Whizzard: Basically how tight are your pencils?

Golden: I've been told that a blind man could ink them with a roller. Someone told me that Bob McLeod made the comment that he doesn't like inking my stuff because it's boring since everything is there. It doesn't leave any room for creativity.

Whizzard: When working on a series like the *Micronauts*, are you guaranteed a certain number of books?

Golden: No, not at all.

Whizzard: You're just freelancing one book at a time?

Golden: Yes. Here today, gone tomorrow. (laughter)

Whizzard: Do you still have the enthusiasm that you first had when you started the *Micronauts*?

Golden: The initial concept that Bill (Mantlo) had for the book was absolutely fantastic and that's what made me say, "Yes, I'll do it." When I first started the *Micronauts* it was great. I loved working on it. I looked forward to working on it, but because of deadline hassles that died with issue two. Since then it's just become a job. Because it's a comic book it hasn't been given the freedom that it should have had.

Whizzard: Did you help Bill in any capacity with developing the plots or the characters?

Golden: Yes, but probably not any more than any artist has had with any of the other characters. I designed the *Micronauts* around Bill's characterizations. Bill typed up characterizations about what the character would be like, and I simply made it fit visually. The personalities are all of Bill's doing, really.

Whizzard: There seemed to be a *Close Encounters* influence in the first *Micronauts*. Was that a conscious thing you were going after?

Golden: In that one panel, yes. I was steering in that direction because of the visual effect. I believe the reply in the letter column said I was thrilled with *Close Encounters*. I wasn't over-awed with the film; it was just a visual that fit there.

Whizzard: Do you read the fan mail that comes into the companies? Do you generally find it helpful?

Golden: Yes, it's very helpful. Those people that write in the letters are those that buy the books. They let you know what they like about them, and what they don't like about them. Then you can work accordingly.

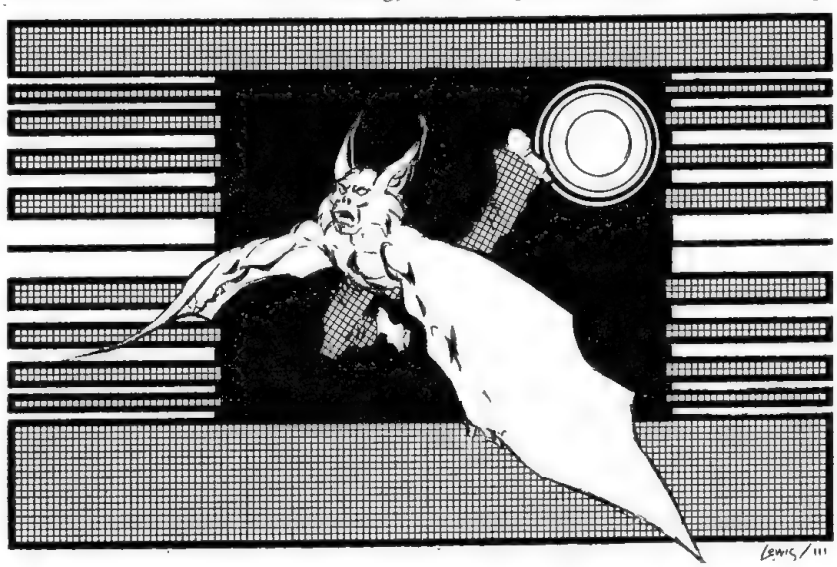
Whizzard: Does the poor reproduction of comics hurt your incentive?

Golden: Yes, I think it stifles it a lot. I know in my own case that it's not economically sound to sit down and create a $200 piece of artwork to be reproduced by plastic plates, which reduce it to about a $5 piece of artwork. That doesn't mean that I won't do my best, but there is a certain amount of style that you can put into it that will reproduce.

Whizzard: So basically, the poor printing of comics has caused your style to be a little more simplified?

Golden: Yes. There's illustration and then there's comic books. They're two completely different things now because poor reproduction won't handle illustration.

Whizzard: How many pages do you usually pencil per day?



Golden: On Monday I pencil about three or four pages, if I'm really cranking. By Friday I'm usually down to about one page a day. (laughter)

Whizzard: How many hours per week do you usually devote to your comic work?

Golden: That depends on how much other stuff I have going on in my life. Usually I devote three or four days a week to the *Micronauts* because of the deadline problem. Most of the time that expands itself to seven days a week. That's what I've been doing lately because the *Micronauts* has been so far behind.

Whizzard: Do you find deadlines to be a serious problem?

Golden: Deadlines are no problem for me. The *Micronauts*, though, has been an exception because of what was done editorially to the book. When I took the book, I was promised that they wouldn't schedule it until there were three issues in the drawer. By the time I got to the fourth issue I found I was four months behind. They had placed the book on a schedule in such a way that we're automatically behind before we even started with the first issue. Since November, I've been working on nothing but the *Micronauts* trying to catch up.

Whizzard: How are you able to discipline yourself to become creative on schedule? Are you able to take off days you don't feel like working?

Golden: I do. I don't know if I'm able to or not but I do. (laughter)

Whizzard: And still meet the deadlines?

Golden: Well, with the *Micronauts* it's not a matter of meeting the deadlines, but it's just a matter of getting it out as fast as I can. I'm automatically behind on the deadlines.

I've never been the kind of person that I can't sit down and draw because I just don't feel like it. Every now and again I'll sit down and draw and nothing seems to work. I've just more or less disciplined myself to sit down and do it. I don't have any trouble with it.

Whizzard: On those days when nothing seems to work do you tend to rework your illustrations? About how much refinement do you do?

Golden: I usually know exactly what I'm going to put down on paper before I put it down. I very rarely go through any preliminary drawings or anything else. I have the ability to know pretty much what I'm going to do and put it down on paper exactly as I visualize it.

Whizzard: Could you describe your working conditions? Do you have music playing while you work?

Golden: I'm usually here all by myself. Dead silence. I don't have anything going on in here. It's not that I need the silence for the concentration, it's just that the stereo is in the living room and I'm upstairs. I can work any where I want to, really. I've worked in a motel room with people banging on the walls, and so on.

Whizzard: What percentage of the original artwork do you usually keep?

Golden: Both companies have set up their own percentages. I very rarely go by those. (laughter) I usually like to work out a deal with the other people that collaborated on the work, and we divide it up ourselves. Usually if we work on at least three issues together I'll get a whole book and maybe a book and a half, and then I let the writer and the inker divide up the rest. I think it's just fair that I get the majority of the book, because I do the majority of the work on the book.

Whizzard: Do you have any objections about the writer getting some of the originals?

Golden: I have no qualms against it as long as I decide which ones he gets. That sounds rather egotistical but it's not. I believe I do the most work on the book. He gives me a plot, but I make sure the plot works.

Whizzard: Have you done any substantial work for the comic companies that has never been printed?

Golden: I did two *Mr. Miracles* for DC. One of those books was completely finished and the second one was half way done before the series was cancelled. Some two years ago I did a *Logan's Run* for Marvel, which is still sitting on the shelves.

Whizzard: Do they still have the originals?

Golden: I got the *Mr. Miracles* back but I haven't been able to get the *Logan's Run* back. There's two or three nine page fill-in stories I did for Marvel that I haven't seen in print either.

Whizzard: Are you paid on assignment or on acceptance?

Golden: I'm paid on assignment. As soon as you turn in the artwork you get paid for it. No matter *how* long they hang on to it (laughter) I've been paid for it.

Whizzard: How do you handle the lack of respect from people who don't recognize the amount of work that goes into producing a comic?

Golden: It's kind of an inside joke with me. It's fun to tell people I draw comic books and they get these really wry expressions on their faces. Then every once in a while they'll come over and take a look at the work that goes into a comic book and they'll be totally shocked. Then I can sit back and laugh at them. (laughter) Most people don't realize the work that goes into it, but then a lot of people don't realize the work that goes into making movies. They are still just as impressed when they find out. That's where the joke lies. You can point and stand back and say, "Ha, I told you so."

Whizzard: What do you consider your best work to date?

Golden: That depends on what viewpoint you take. Creatively, I think the *Mr. Miracle* stuff I did with DC has been the best so far.

Whizzard: Do you prefer to work with something like *Mr. Miracle* which, particularly in #23, seemed to be more philosophically oriented

than heavy action-oriented comics?

Golden: No, I didn't like the stories I was working with. I just really enjoyed the characters. Len, Larry and I had plotted two extra issues and began to take it into a completely different direction. Yet the series had been cancelled. I prefer not to get into any heavy head things. I think it's distracting myself.

Whizzard: Do you feel that constant violence is a necessary part of comics?

Golden: No, I don't think it's necessary but, then again, it's hard to avoid. When you're dealing with a real world that is filled with violence every day you have to deal with it in real terms. A lot of comics are based simply on reader identification. A reader, no matter what his age, cannot identify with someone who is going to spout flowers of peace and yet still win the battle, because that's not how the battle is won in the world. I don't think excessive visual violence is necessary *at all*. But then again, I have the opinion that if you're going to show it, show it. If it's there for a shock value, make sure that it's shocking.

Whizzard: Do you feel that character flaws are necessary for a believable comic hero?

Golden: Yes, I believe that if you're dealing with reader identification, the reader is not going to identify with a character that does not make mistakes. That sort of thing is essential to a surviving character. But then, there's Mr. Fantastic who never makes mistakes. (laughter) Kind of proves me wrong.

Whizzard: Do you buy your own comics?

Golden: I get them sent to me free from the companies.

Whizzard: Do you purchase work by other comic artists?

Golden: If there's something unique about it, I do. I was getting most of Marshall Rogers' *Batman* work. Other than that, generally, no. (laughter)

Whizzard: Why is it that you've rarely, up until recently, done any cover art?

Golden: I didn't know how. Basically, it was a question of experience. I did do one *Mr. Miracle* cover for an issue that was cancelled. You've got to know what you're doing when you do a cover. Until such time that I had proved that I knew what I was doing, they wouldn't let me do one.

Whizzard: Do you have any relationship with Continuity Associates?

Golden: Vaguely. I haven't had the opportunity to do any work for them yet. Neal keeps promising but I haven't seen anything yet probably because I'm inaccessible...You have to be there and available. From what Neal's hinting at there's things coming up that he wants me to work on with him. I have no idea what they are yet.

Whizzard: Do you aspire to write for comics?

Golden: I like plotting stories but I don't know if I really want to get into making a full book in the way of having control over the dialog and everything. I plotted the *Star Wars* fill-in I'd done, but I had very limited control over what the dialog was. I think that's as far as I want to go.

Whizzard: What future comic projects do you have coming up?

Golden: There's the *Star Wars* fill-in that I haven't finished yet. (laughter) I started it in August and that's when this *Micronauts* deadline problem crept up and I haven't been able to touch it since. I was going to do a *Tarzan* thing but who knows how long the *Tarzan* book is going to last. There's a *Spiderman Team-Up* sitting here under my feet. I haven't really made definate arrangements in any direction yet. I'm just trying to fight my way out from underneath the deadlines.

Whizzard: Is there anything else you would like to add?

Golden: No, not really. I think you've pretty well covered the comic aspect of my work. I'm alive and well, kicking. I love my wife. I love my dog. That's about it.

SMALL TALK

(from page three) in the narrow corridor I watched a tall man in a Darth Vader suit get violently pushed back from the crowd when he made his way to see the *Star Trek* show. In the crowded film room a young child dressed in a Starfleet uniform sat in front of me. Behind me were two excited, pre-adolescent girls who had probably seen the episode only two dozen times. When William Windom (the obsessed Commodore Decker) exercised his authority to the troubled *Enterprise* the two rabid fans behind me screamed, 'Yahoo! C'mon baby, don't mess up Jim's ship." Actually, I just wanted to see some more Fleisher cartoons.

Due to a variety of reasons our other two publications, *Ov* and *Whunderful*, have been cancelled. After four issues of *Ov*, a publication designed to publish material that was inappropriate for *Whizzard*, it became too time-consuming and costly to continue. *Whunderful*, originally conceived to propogate discussion of the injustices of high school journalism (fomented from my publication of *Alternative*, a 1976 semi-underground), failed to continually provide the captivating conversations that I desired. Subscriptions to either of these publications will be honored with the financial equivalent in issues of *Whizzard*. While these two fanzines formerly served as a way for me to trade publications with other editors, their cancellation now presents a substantial reduction in trade material. For primarily economic reasons, less than five percent of *Whizzard*'s print-run will go to trade copies (contrasted with the sixty-five percent of *Ov*'s print-run), which will be distributed only to a select number of publications. Although I once tried, exhuberent postal and printing prices now prevent me from sending free issues of *Whizzard* for everything that pops up in the mailbox. *(continued to page forty-two)*

A Moment With MIKE

The following is part of a ninety minute interview conducted last September by Kenn Thomas and Ed.Mantels. An index of Mike's American comic.work begins on page eleven.

Whizzard: What was your involvement with comics as a child?

Nasser: There weren't that many comics in Lebanon. They had black and white comics but no color. I was eight years old when I read my first comics, a Bob Kane *Batman* story and a *Superman* story.

When I was twelve I read an issue of *Strange Adventures* about a man who died and lived again to save the world. I went to New York and followed the artist and writer of that comic in *Worlds Finest*. When I worked in *Worlds Finest* he did the cover. That artist was Neal Adams. Now I'm still drawing for comics.

Whizzard: According to a DC biography, it states you returned to Detroit when you were twelve, in 1967. What degree did you continue your interest in comic art?

Nasser: I took some art classes in high school but didn't do much drawing during my first four years in Detroit. The classes were helpful, and then I studied art at Wayne State University.

At the time I did some commercial artwork through a sign company I had, painting signs.

Whizzard: Weren't you involved in the ROTC program?

Nasser: I was a lieutenant-colonel, second in command of four thousand cadets. In ROTC they taught leadership and the positive aspects of man's relationship with man. They weren't teaching much about the war anymore. Not only Vietnam, but all wars.

Whizzard: How did your art studies lead to professional comics?

Nasser: Some friends of mine at the university introduced me to Arvell Jones and Keith Pollard. They were driving to New York and offered a ride for me. I didn't know them very well but they were very kind to me. I lived with them for three months, and during that time I did Marvel's British department material.

I've had the desire to draw comics since my early childhood and knew that soon I would be. The goals for the rest of my life would be implemented through comics.

Whizzard: Isn't it true that Marvel's British series was basically reprints of what they publish in America? In what capacity did you work for their British department?

Nasser: They hire young new artists to do splash pages and covers for their books of reprints. New splash pages are done because they cut the stories into parts and each part needs a new splash page.

Whizzard: When did you first meet Neal Adams and how would you define your relationship with him?

Nasser: Greg Theakston, a paperback cover artist, was a close friend of mine and knew Neal through Jim Steranko. At Detroit-con, in the Fall of 1972, he introduced me to Neal. I guarded the original art display and spent much time with Neal. After the convention Neal gave me two pages of artwork.

The second time I met Neal was in October of '75, at a convention in Detroit. We talked about comic art, lettering, and commercial art. He said, "when you're ready to come to New York, come to Continuity." That is why I came to Continuity.

Whizzard: With which inkers or writers do you feel you have produced your best work?

Nasser: Joe Rubenstein and I have collaborated on several assignments and he was consistently improving as I was. He has been a good inker. My best work at that time was on the Martian Manhunter with Terry Austin. I admired Simonson's Manhunter and it was a great influence. The Manhunter was my first attempt at drawing another style other than Neal's.

Denny O'Neil is one of my favorite writers. I like what he has to say in his stories. There was a time when he was writing some very personal work, and that quality is still in his work now.

Whizzard: Could you comment briefly on the pay scale for yourself or other comic artists?

Nasser: When I first came to New York I was getting $22 a page. Within the next two years I had three raises up to $40 a page. It was sufficient at the time but DC hasn't been making that much money. When they make more, they will raise their rates.Other professionals were averaging $40 a page.Within the last year I was paid $125 for a cover.

Marvel has a better pay scale than DC has had all along. Marvel's beginning rate for American work was $35 a page. and $22 a page for British department work.

Whizzard: Since Marvel seems to pay more, why has the vast majority of your work been for DC?

Nasser: The first day I went to DC, Gerry Conway said I could have a script in three weeks. Three weeks later I went to DC and they gave me a script, the back-up in *Kamandi* entitled "Tales of the Great Disaster".

I visited Marvel five or six times and they didn't give me any scripts. Last November they gave me *John Carter, Warlord of Mars*. On the day that I was to receive the script from Marv Wolfman, I left New York to California and decided not to do *John Carter*.

Whizzard: What brought about that decision?

Nasser: For six or seven months I hadn't been doing many comics at that time. I was reconsidering the direction of the comic artists and the artists in the world today. Every time we put a line down on paper and it gets printed, we are representing ourselves to everyone who sees that printed copy. It becomes important to represent ourselves to the world.

Whizzard: Do you have any current comic projects that you are working on?

Nasser: Mike Hinge and I are doing a story for *Heavy Metal* now. *Heavy Metal* is opening some spaces for three page stories and many people from Continuity will be collaborating to produce stories that will be better than any other *Heavy Metal* book ever done.

My relationship with DC and Marvel has not been very good within the last year. I haven't taken any comic book work to them. I've been doing some new work and they didn't want to publish it but I've been speaking to them since then.

MIKE NASSER index

Marvel (from page eleven)

Ghost Rider
35 17 "Deathrace!" Jim Starlin with Steve Leialoha and friends. Mike inked pgs. 1-6. *(4/79)*

Howard the Duck
16 01 "Zen and the Art of Comic Book Writing: A Communique from Colorado" Gerber pg 30 illustrated by Nasser and Terry Austin *(9/77)*

Marvel Spotlight
33 17 "(Don't Fear) The Reaper" David Anthony Kraft Rich Buckler/Mike Nasser/Jones/Janson *(4/77)*

Marvel Tales
100 06 "Killers of a Purple Rage" Edelman MN w/Austin

MAGAZINES

Crawdaddy
?? 02 MS did centerspread of Bjorn Borg *(10/77)*
International Insanity (*Phi Publishing Co.*)
2 05 "Single Woman Meets Mr. Wright" Judy Brown MN w/Rubinstein *(9/76)*
1984 (*Warren*)
5 08 "The Box" Len Wein MN Alfredo Alcala *(2/78)*
Savage Sword of Conan (*Marvel*)
20 01 frontispiece w/Dick Giordano *(7/77)*
29 01 Mike inked an illo of Yasmina by Bruce Patterson

FANZINES, ETC.

A+ Plus #1 cover by New York con *c'73*
Charlton Bullseye #5 Flash Gordon centerspread w/Abel
Fireball Con Program Book
Hot Stuff #6 art & story
*Star*Reach* #2 08 "The Old, New & Final Testament" MN

COVER ART (*Marvel/DC/Fanzine, etc.*)

Adventures on the Planet of the Apes #7 (*Marvel*)
Chamber of Chills #24
Challengers of the Unknown 81 (w/Adams), 82 (w/Rubinstein) (*D.C.*)
Kobra #6 (w/Rubinstein) #7
Shazam #35 w/Rubinstein
Wonder Woman 231 w/Colleta
Comic Reader 140,142 back (w/M.C. Fuller) (*fanzine*)
Graphics Review #2 (Mike walking with Superman)

MISCELLANEOUS

PRINTS: *Starspawn*--4 Black and white prints
REPRINT: *Foom* #14 frontispiece from *Savage Sword* #20

SIMONSON

(*from pg 19*) was used to fill up 2/3 of pg 45
The Hobbit (*published by Harry N. Abrams Book Co.*)
20 illustrations by WS "in the manner of the Rankin-Bass cartoon" *(1977)*

PRINTS

"The Gate" one print in portfolio *Life on Other Worlds*
"Godzilla" 17.5" x 23" B&W in *The Monster Times* *(1974)*

REPRINT

Dynamic Classics (*D.C.*)
1 09 Manhunter story from *Detective* #437 (8 pgs.) plus: Manhunter full-page pin-up from *Detective* #443 *(10/78)*
Marvel Super Special
3 46 from *Marvel Treasury Edition Featuring CE3K*

MISCELLANEOUS

ACBA SKETCHBOOK: 2nd book, drawing of Sidney Greenstreet from *The Maltese Falcon*
ALBUM: Neal Adams and WS did a cover for "Shinin' On" by Grand Funk R.R., in 1975. "It was a 3-D cover with punch out glasses. Unfortunately, it was designed to be looked at with the jacket open so you could see the front and back at the same time. It was unfortunate because they produced the cover as one of the non-folding variety. We live and learn."
CALENDAR: D.C. 1978, June, pencil layouts of Metal Men drawing, inked by Joe Staton
CALENDAR: Marvel 1978, 2 drawings of the Hulk, the second which "was a gag drawing of the Hulk as the winner of the '78 Marvel Universe Body Beautiful Contest."
COLOUR YOUR DREAMS: 1 drawing in coloring book taken from a silk screen portfolio produced while WS was at R.I.S.D., in 1972.
DISCON II: promotional buttons "DC in '74", and a letter-head design for WSFA stationary.
1977 PRICE GUIDE 1 pg. color ad for DC comics on pg 444
LAYOUTS: "Star Wars" layouts in *Pizazz* 10-13 3 pgs ea.

ADDITIONS

Dr. Strange
?? 01 WS did the coloring on a cover *late 1978*
Metrocon '73 Program Book
00 01 p. 5 drawing of warrior w/index and biography
The Outsiders
strip written by Gerry Boudreau, drawn by WS in early '70s, pub. by Univ. of Rhode Island.

"The Moving Finger writes; and, having writ
Moves on: nor all thy Piety or Wit
Shall lure it back to cancel half a line,
Nor all thy Tears wash out a Word of it."
- Rubaiyat of Omar Khayyam

BY KENN THOMAS

The Silver Surfer book recently released by Simon and Schuster is a comics *chef d'oeuvre*, a welcome thunderclap to the field. The medium saturated more than ever with shallow talents and commercial trash, *The Silver Surfer* returns to a kind of creativity that earmarked the sixties comics renaissance. Considering the personnel of the book, some of the original spearheads of that renaissance, the impression of such a return is not altogether surprising. What is particularly stunning about the book is the quality of its craftsmanship. With *The Silver Surfer*, old Marvel talents relented from the mediocrity of their most recent work and created a masterpiece.

Indeed, the Surfer book looked as if it could have been Jack Kirby's final contribution to comics. His greatest work was history, his most ambitious was long dead. Kirby's recent books for Marvel, *Devil Dinosaur* and *Machine Man*, seemed to have been conceived in apathy and faced certain discontinuation. Profit concerns were turning the comic-book itself into something that, oddly, Jack Kirby didn't fit. The diminishing page counts made little room for his double page spreads or his epic storytelling style. In addition, the public was buying cheaper ideas in more expensive packages. What better way to withdraw from a medium of *Marvel Movie Spectaculars*, *The Shogun Warriors*, and *Kiss Magazine* than with the symbol of creative comics purity, the Silver Surfer?

The book, of course, is Stan Lee's first "creative" contribution to comics in quite some time. His energies have mostly been directed toward promotional campaigns for Marvel on the college lecture circuit and the ad copy he writes for the yellow box on the monthly Marvel Bullpen page. *The Silver Surfer* is another chance for him to make big money for the company and, as Lee points out in the introduction, it is a "labor of love."

In *The Silver Surfer*'s introduction, in fact, Stan Lee details at length the comparable smallness of his assistance on the book. Not that his talents as a dialogue writer should be underscored. The grammar is typically inappropriate but none of it really disturbs the visuals or the story. The reader can only assume that "determining how to set the mood, how to set the tone, how to provide the proper pacing, which elements to stress and which to subdue" is indeed a difficult chore, although these things seem to be carried more by the artwork than the dialogue. It is odd that Lee makes no mention of his adeptness at talent co-ordination. Surely he still makes the decisions that brought Joe Sinnott as the inker of the book, Glynis Wein as the colorist and John Costanza as the letterer. These excellent choices should be commended.

Jack Kirby says that Stan Lee "has his own version of the book but it's not mine." This can be attested to by the embarrassingly impertinent quotes that open and close the story--from the Rubaiyat of Omar Khayyam. Says Kirby, "I don't associate the Silver Surfer with the Rubaiyat. It's superficial. It has nothing to do with it." He does say, though, that Lee did his best on the book.

Clearly, it is Jack Kirby's contribution to *The Silver Surfer* that makes it a masterwork. Kirby is the quintessential comics artist--a storyteller, a graphic illustrator, and a man with a vast imagination. His art reaches into an almost subconscious realm of ideas that are only translatable into comics terms and often transcend their original intent. The *New Gods* trilogy, the *Fantastic Four*, the creation of the Silver Surfer character itself all attest to this. This, too, is the brilliance of *The Silver Surfer* book.

Since the Surfer's original ap-

Kenn Thomas, who has done work for a number of publications, is one of the original Whizzard staff members. Also the assistant editor to a fan-

pearance in 1966, the character has taken on dimensions that it probably was never meant to have. No doubt the Silver Surfer was created as another of the "neat" characters that paraded through the pages of *The Fantastic Four*--a combination of chrome and surfboard that attached itself solidly to the comic's youthful audience. Soon, however, the character became the symbol of Marvel's universe, the embodiment of a consciousness that the comics audience was developing. Kirby intended to speak to the fanciful imaginations of his audience with the Silver Surfer but he also spoke to their frustrations. Aside from a humanoid hero/villain, the Silver Surfer became a philosopher, a teacher and the saviour of earth.

Kirby says that the Surfer book is "more adult" than the original Fantastic Four stories. "I meant to round out the Silver Surfer, give him his own motivation, which has never been clear," he explains. "The Silver Surfer himself has never had any real dimension in the books. He just fought battles for other characters. I felt there was real meaning to the Silver Surfer. He is a character with a lot of power and that power was never really exploited."

The element of power gives *The Silver Surfer* its extra-dimensional quality, as does Kirby's "play" on what he describes as "very powerful classics." The story of the Silver Surfer is not ordinary hyperbole of the Superman variety. Power emanates not only from the character but from every panel, every relationship, the background scenery, even Stan Lee's dialogue. This is what originally inflated the Surfer beyond the notion of a rather weirdly uniformed super-hero, one of Jack Kirby's most unique talents and also one that had been sadly lacking as of late. It is, perhaps, epitomized by Galactus' fist on the introductory page of the story.

"I take a lot of the power from the Bible, says Kirby, "I wasn't evangelizing or anything, I was just taking the very powerful decor and utilizing it to tell a story...I was using the Bible as entertainment... There's a lot of pageantry in it. There's a lot of knowledge in it. Entertainment and the creation of powerful characters."

Kirby's use of the Bible can be seen more in terms of karma than simile. He describes the Surfer as "the fallen angel of God..That's why he is confined to earth." This comparison has as its source more *Paradise Lost* than the Bible. Kirby actually manages a twist on Milton's twist of the original Biblical myth. Instead of relinquishing heaven (the cosmos) for ambition, the Surfer ennobles the fallen angel even more by making the sacrifice out of compassion. Obviously, this is not what Kirby intended. Rather, it is a projection of some half-forgotten vision in Kirby's mental repertoire. Kirby's mind is filled with the pageantry, grandeur and "power" of many sources--the Bible, Norse mythology, army technical manuals, old movies, etc. His ability to convert these amalgamated sources into his own unique medium is Jack Kirby's chief aptitude. The ability of these sources to enlarge Kirby's comics into something that enamors the reader with "power", that somehow convinces the reader that what he is reading is more than just a "comic book". In this way, *The Silver Surfer* exemplifies Jack Kirby's genius. Considering the indifference of Kirby's most recent work, it is surprising that he can still do it.

Kirby believes the book is a success for another reason: "The Silver Surfer was given a human situation which he never had to contend with before. In other words, I had to devise a girl-friend on his own level. That's a human situation--a man suddenly discovering love. A cosmic creature dealing with something on his own level. There was action in it but it was of a human kind. I felt the occasion demanded that." In actuality, Kirby's prowess in *The Silver Surfer* is shown more in the visual aspect of the book. Comparable to some of his previous epics, the story lags--one slight echo of *Machine Man* quality work. Kirby does, however, acknowledge one immutable fact: "I think I said something meaningful...It wasn't an ordinary comic book."

Aside from Kirby's near subconscious genius as a comics artist, Simon and Schuster's *The Silver Surfer* is extra-ordinary because of its format. It is a book, the kind of graphic novel genre enthusiasts have long dreamed about. The novel length of the comic makes it more durable and better fitted to library shelves. Despite the bland, "coloring-book" cover, *The Silver Surfer* garners less of a throwaway feeling than that typically ascribed to comics. In addition, the interior color is sublime. Good colors, good binding, good paper; with the Surfer book, comics format finally achieves a calibre worthy of comics talent.

Not that *The Silver Surfer* can claim to be the first graphic novel. Although such books are extremely rare, Gil Kane's *Blackmark* manifestly pre-dates the Surfer book. Even *Blackmark*, however, and the likes of Howard Chaykin's *Empire*, display a fierce division of text and pictures. Once more because of the uniqueness of Jack Kirby's talents, *The Silver Surfer* integrates the elements of story and art. That balance is comic art in true form. The Surfer book may have many predecessors in terms of length and design but very few present stories told strictly the way only comics can tell them, most are books of pictures illustrating texts.

Stan Lee obviously released *The Silver Surfer* basically to exploit his limp claims of creativity and to make money. With the comic strips, TV shows and reprint hardbacks, Lee has experimented with different ways to keep comics alive commercially, since the forty-five cent comic book is hardly marketable. In doing so, he might have stumbled onto a viable way to keep comics alive artistically--new, original, novel-length comics.

Of course, Jack Kirby does plan to do more things for comics now that the Surfer book is selling well and *Machine Man* and *Devil Dinosaur* are memories. In fact, he is "working on quite a few things right now ...but I can't discuss them." *The Silver Surfer* proves that with the present limitations of commercial comic books, the power to produce masterpieces is still inside Kirby, and, no doubt, it is still inside other comics talents. It needs only to be fitted into new forms and better formats. If Kirby continues to experiment with such things, the promise that his coming projects will be "pretty spectacular" will most likely be kept.

zine devoted exclusively to Bob Dylan, he is a full-time student and announces animal shows for money.

tarnish on the SilverAge

By Michael McFadden

Consider the Pirana, touted in late 1966 as "the deadliest creature in the world!" The author of that over-enthusiastic copy must have meant some other super-hero. The Pirana, whose adventures I read as a youth, was more flounder than piranha.

Victim of one of those amazing freak accidents that only seem to occur in comic books, the Pirana could breathe under water. Trouble was, he couldn't breathe air. Recognizing the ability to drown on land as a useful tool in fighting crime, Pirana donned a ghastly green uniform that was little more than a wet suit. He carried a spear-gun, too--a wise decison considering his dubious talent.

Pirana's arch foe was an evil genius whose over-sized head was surrounded by a field of electricity. It sounded endless refrains of "Snap! Crackle! Pop!" So he wasn't fearsome; neither was Pirana. Or sales. In December 1966, after just two appearances in Harvey's *Thrill-O-Rama*, Pirana quietly sank to the bottom of the sea.

My problem was that I liked the Pirana. I had no delusions about quality. He was a loser in every way. I felt comfortable with that. In the 1960's, super-heroes were too darn super for my tastes. Long gone were the haphazard heroes of World War II who needed luck, a fix of mongoose blood and a strong tail wind to fly by night. The sixties were too cold and technological for that "swell bunch of guys" of the golden age.

The old guard was replaced by sophisticated, space age professionals in form fitting uniforms. The man faster than a speeding bullet was now able to blow large planets off course in a single breath. And Iron Man, the embodiment of technological might, was an industrial executive in private. Nobody even said "gee" or "swell" anymore.

How could a jerk kid like me growing up in the midwestern hamlet of Belleville, Illinois identify with this? The heroes I loved best were the pathetic ones, the rejects, the losers, the tarnish on the silver age of comics. Oh yes, I knew they were crass attempts to steal dimes from innocent kids like me. But I willingly, cheerfully, submitted. And you thought *you* had head problems.

The 60's were cold war times. Nobody heated up the cold war like Charlton's Mercury Man. Had he lasted more than two issues of *Space Adventure* (44-45, Feb. and May, 1962), World War III surely would have been fought in the next. Mercury Man was a scientist from the planet Mercury who because of another of those freak accidents became, coincidentally, pure mercury. Merco, who could "fly at any speed, take any shape or appearance and who has total immunity to any weapon" immigrated to Earth. Explaining that Mercury, once the Miami Beach of the solar system, was now a desolate wasteland destroyed by war and violence, he vows to save Earth from that fate. Within panels, the tactful statesman from Mercury is destroying Russian arms plants and armaments.

The next issue world leaders who look suspiciously like Khruschev, Mao and Castro are kidnapped by Mercury Man. Flying them to the dead planet in a spaceship, they view the charred legacy of other "warmongers" and "power mad men." Suspecting a hoax, the Russian refuses to give up his plan for world domination. He tires to kill Merco, triggering the "unstable minds" of other world leaders. Fidel, who just happens to have a molotov cocktail with him, blows up their spaceship. Merco decides to leave this crew on Mercury. Not only did the governments of Russia, Cuba and China not mind, neither did the readers. Merco was never seen again.

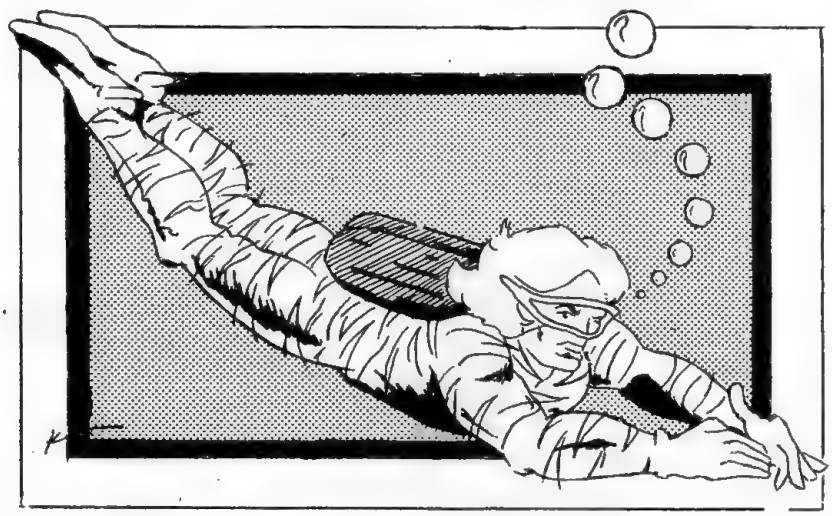
If ever I was distracted because the likes of Pirana and Mercury Man were hastily conceived, there was always DC's Legion of Super-Heroes. Beginning in *Adventure Comics* #300, Sept. 1962, the strip was generally written and drawn with care. Yet it proved fertile ground for the banal heroes that I needed.

Matter-Eater Lad really lived up to his name. He ate *anything*--that is, anything that the comics code would allow. When the lad from the planet "Bismoll" debuted in the December '62 issue, I couldn't see how he would fit in with the establishment Legion. Ultra-Boy with his great strength merely taps a villain unconscious. What could Matter-Eater Lad do? Eat him alive?

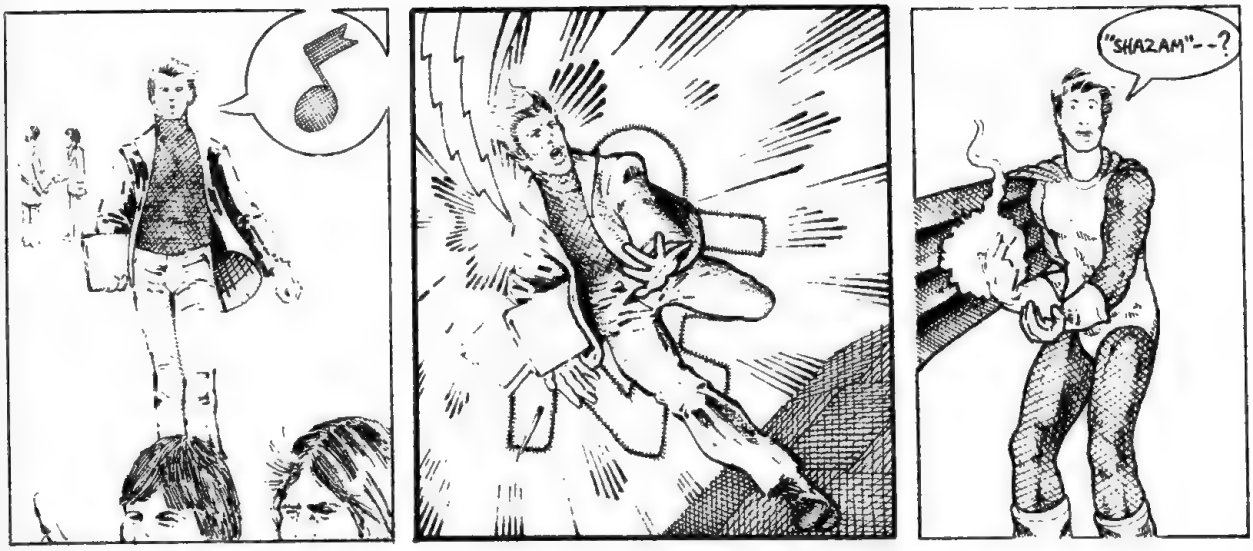
My all time favorite was not a member of the Legion, but their Triple-A farm club, the Legion of Substitute Heroes. He was the dread Stone Boy, a lad who looked like a Bizarro gone sour. The Boy of Stone could become stone at will. That was useful enough, but there was a catch.He became completely immobile. Stone Boy literally became a statue.

It was a mistake for Legionaires and pigeons to take the Boy of Stone for granite. He was a perfect decoy for the Legion. Stone Boy would 1) lure pursuers away 2) turn to stone and 3) take a terrific beating. The last part was always so satisfying.

Ultimately, Stone Boy best exemplified the also ran super-hero. Once, while trying to subdue a wild beast attacking a town, he gave up and let Saturn Girl do the job properly. Stone Boy may not have been a world-beater, but like all true blue super-heroes, he was honest to the last.



Michael McFadden co-founded the fabled St. Louis fan group, Grafan. He no longer considers himself a fan but reads the old comics.



COMICS:
The State of the Medium Address

BY JERRY E. DURRWACHTER

"The thrill is gone." B.B.King was probably referring to a love affair with a woman but the expression also applies to the medium of entertainment known as comics. One has only to spin the rack at the local book store to see that comics are in sad shape. The deterioration of the medium in both format and content has reached the point where its fans and detractors both make the same assessment of the industry's current crop: pure pap.

The present substandard format of the modern comic can be easily seen via a comparison of issue 196 of the *Fantastic Four* (July, 1979) with issue 96, produced eight years previous. The dimensions of *Fantastic Four* #96 were 6 7/8" x 10¼".It's 36 page format consisted of: a one page cover, 20 pages of story and art, two pages of letters, one bullpen bulletins page, and twelve pages of ads. Nearly a decade later the 196th issue of "the world's greatest comic magazine", measured 6 5/8" x 10 1/8", the new smaller size comic that has been printed since January, 1975. The page count breakdown is equally diminuitive. Instead of the 20 pages of story and art found in #96, there are only seventeen pages in *Fantastic Four* #196. There are also seventeen pages of ads in the later issue, only twelve in the earlier. As in most Marvel comics of late, there is *no* letter page in *Fantastic Four* #196.

The general layout of the comic book cover has likewise mutated since the days of *Fantastic Four* #96. The "universal price codes", which have infringed on the aesthetic sense of the more astute comic fan since June, 1976, service a handful of supermarkets on the west coast which have machines capable of reading them.On top of the u.p.c.'s, the glutting of word balloons and sensationist blurbs once more dominates industry practice. The cover of *Fantastic Four* #96 has only one blurb on it, situated near the logo in such a way as to obscure as little of the cover art as possible. The blurb is not "sensational", it is merely a plaque proclaiming the title of the story inside. The cover, supposedly entices readers by showcasing events of the story in a literal or symbolic fashion. If an artist's work must be supplemented with explanatory blurbs, he is not communicating with pictures and should seek other employment. The comic's cover space is the only piece of art in the comic printed on quality paper. As such, it is an artist's only chance to really shine when working in the medium. (It's hard to conceive but the means of printing interiors of comics have even reached a new low. They are no longer printed with metal plates, but with cheaper plastic plates which, according to Terry Austin, "just don't take or hold a line like the metal plates, especially near the end of a print run." Comic artists who know their craft can take advantage of this opportunity without the use of unnecessary, unwanted cover blurbs.

If there is a shortage of comic artists who do know their craft, the inconsistent, sporadic pairing of individual talents that now proliferates the industry certainly doesn't help the situation. Stan Lee and Jack Kirby worked on 102 consecutive issues of the *Fantastic Four*. Since then, however, all of Marvel's books are piece-meal merry-go-rounds of creative teams, shattering the already laughable continuity of the Marvel universe caused by the large number of comics being produced. Presently, many of the real comic talents use the commercial medium best to finance their private excursions into "real" art and literature, portfolios and the like. Since they have no respect for the comics medium they do only layouts working solely for the money.

To the casual observer, the most noticeable change in comics over the years has been the price. In times past, comic books cost 12¢ and a candy bar cost a nickel. Today the price of a standard size comic is 40¢ and "nickel" candy bars go for a quarter. On the surface, it works out that comics have become a better buy than candy bars. Underneath, however, the sad truth is different. Whereas with candy bars, one can buy what once cost a nickel for 25¢, a reasonable facsimile of the 12¢ comic can't be had at any price on today's market. The current "state of the art" product has fewer pages of story and letters, more pages of ads, smaller over-all size, cheaper printing, more (and less tasteful) cover blurbs, and a general decline in content quality. Comics are now pap and, indeed, the thrill of comics is gone.

The contributions of Jerry, also known as "De Jiff Man", have been well researched, thought provoking, and quite often late. After completing a Speech Communication degree at the University of Missouri-St. Louis, Jerry plans to make a career of proving himself to be an illegitimate son of John Lennon.

TRACKING THE MANHUNTER

(*continued from page twenty-one*)

confrontation with his mentor, Asano Nitobe. Christine is accosted in her compartment on the *Orient Express* by her father, who explains that the Council offers immortality and wealth if she cooperated, and death if she didn't. She counters by showing him what he has come to: threatening his own daughter to gain favor for his masters. He lets her go and is murdered by the Council's Enforcers as he steps off the train.

Meanwhile, Manhunter has pursued Mykros to Japan's Matsu Hot Springs, where a jet awaits to return him to the Sanctuary. Just as he is about to disguise himself as a clone he is ambushed in turn by Asano Nitobe. Nitobe has been brainwashed by the Council and will not believe that Manhunter is his friend and that his former master was murdered by the Council.

A fight ensues in which Manhunter is disabled, but before Nitobe can deliver the death blow, Christine appears over-head in a helicopter, playing Mykros' recorded confession of murdering Dr. Oka for his disaffection. The three join hands in an oath of vengeance against the Council for the murders of Oka and Christine's father.

It is at this juncture that the Batman makes his appearance in the manor house, the progressive premier of Congola, Ndele Kshumbo, is assassinated by a sniper. The Batman tackles the killer on the manor grounds, only to be brought down himself by a green and gold clad man known as the Enforcer. Earlier, the body of Dan Kingdom, a friend of Bruce Wayne's and an ex-Green Beret eighth dan black belt, had been murdered by the same technique the Enforcer uses to kayo the Batman.

Batman traces the sniper's weapon to Kolu Mbeya's shop in Nairobi. There he is almost killed by a sniper sent by the Council to kill the Manhunter, but Manhunter acts first. The Batman is outraged by Manhunter's willingness to take human life, but the two shake hands and agree to go after the Council in their own separate ways.

Paul Kirk, Christine St. Clair, Kolu Mbeya and Asano Nitobe take off in an old DC-3 belonging to Mbeya's company to the Council's hidden Sanctuary in the Gibson Desert of western Australia. During the trip, Kirk and Christine discuss their plans and future. Kirk reveals his reasons for fighting the Council: they have taken away his individuality by cloning duplicates of him ("Everytime I kill one of those damn clones, I feel I'm regaining a part of myself") and they have forced him back into a life he had grown weary of living ("When I died..for the first time, I was truly at rest!"). It partially explains Kirk's fanatical hatred of the clones.

This doesn't explain why the clones hated *him*, though. One theory is that (from the clones' point of view) Kirk had betrayed the cause. Like any fighting elite, from the Nazi SS to the US Marines, *esprit de corps* is a vital part of the gestalt. When Kirk, the template from which the clones were made, deserted, he became the Benedict Arnold of the Council.

From his point of view, it was more than loss of identity that impelled Kirk to rebellion. In the clones, Kirk saw himself as he might have become if the War had dragged on longer: a soulless, ruthless killing machine without conscience. This frightened him, for it made him no different from the Gestapo he had fought to destroy. In opposing the clones, he was making a statement of principle and a declaration of independence at the same time.

Upon landing near the Sanctuary, Kirk and company are ambushed by machine gun fire and Kolu is wounded. The attack is cut off abruptly and the Batman appears. He had traced the Council to its lair by his own means and arrived just after Manhunter's crew.

Leaving Kolu with the plane, Manhunter, Batman, Christine and Asano make their way into the Sanctuary by the ventilation system. They are set upon by the minions of the Council, led by the Enforcer. The group is split up into three parts.

The Batman takes on the Enforcer *mano-a-mano* and unmasks him as Dan Kingdom. The body fished out of Gotham River was a clone copy produced for that purpose. Kingdom gloats that he will defeat the Batman because the knowledge of his identity will slow down Batman's reflexes the fraction he needs. Batman replies that the Dan Kingdom he knew died when he went over to the Council, and proceeds to demolish the Enforcer using his knowledge of Kingdom's fighting style.

Asano Nitobe whips out a pair of nunchaku and proceeds to imitate Bruce Lee in *Enter the Dragon*. The guards are cut down like wheat.

Meanwhile, Christine and Kirk make their way into the Sanctuary's inner sanctum. Kirk tells Christine to guard his back outside the Council chamber, and to cut and run if he fails to return in fifteen minutes.

Inside, Kirk faces the groupmind of the Council, linked to Dr. Mykros by a psionic helmet. In a pitched battle, Manhunter kills three of the eight cryonically preserved scientists before being struck down by a contaminating radioactive blast from the central reactor projected via the helmet.

Mykros proceeds to direct an assault against Batman and Asano, using the helmet's tie-in with the complex's defense force. An army falls upon them seemingly from no where...to be cut down by machine

gun fire from Kolu Mbeya, who has recovered sufficiently to follow his friends. Mykros is still rattled from this when Kirk recovers.

Ironically, it is the healing factor that Mykros' own labs gave him that allows Manhunter to go on living. Though fatally contaminated by radiation, his body regenerates itself fast enough that although he is dying, he still has tremendous energy left. He stuns Mykros with a knife thrown hilt-first and takes the psionic helmet.

Somewhere above him, Batman, Asano, Kolu and Christine realize that something is amiss. Alarms are flashing and Manhunter's time limit is up. Reluctantly, Christine abandons her position and the group set about trying to escape. They make it to a hangar and board one of the Sanctuary's jet aircrafts.

Below, Manhunter's mind is battling with the remaining five scientists' to clear the way for his friends while forcing the destruct mechanism of the complex. Just as the fugitive jet clears the area, the entire Sanctuary vanishes in a ball of incandescence. The Batman remarks that suicide didn't seem to be the Council's style, to which Christine tearfully replies, "He said they'd taken him away from his rest. I guess, in his own way, he's gotten it back!"

Few comic series have had this kind of emotional impact or such internal coherence. The pace was fast, the stories tight, and the series had no loose ends. Like the TV series *The Prisoner*, it was tight, self-contained, consistently intriguing and immensely entertaining. In it's use of exotic locales, it harked back to the pulps. The Manhunter is an excellent example of *good* comic writing, combined with an inspiring work of art whose precise attention to detail harmonizes with the script.

Without being pretentious, it appealed to the intellect as well as to the viscera. Each story ended in a twist that changed the reader's perception of what had been revealed. Step by step, it built toward a climax that was both uplifting and sobering. Like a kamikaze, Manhunter fulfilled his destiny and achieved his purpose in a single action. For a hero, there is no other way to die.

Manhunter's death was not a tragedy. He was a man ripped out of time, a stranger in a world that he could never fit into, disillusioned with life and weary unto death. Had he survived the destruction of the Sanctuary, he would have been no less dead. He already knew the tragic truth, that he could never return to being what he'd been and had no desire to go on being what he was. In the end, how he'd lived mattered less than how he died. His many battles against man and beast would someday all be forgotten, but that final battle, and that one last moment of glory, would be remembered forever.

MIKE GOLDEN INDEX

COLOR OVERGROUNDS

D.C.

Batman
295 17 "The Adventure of the Houdini Whodunit!" Gerry Conway, MG *(1/78)*

Batman Family
15 09 "Target: The Shotgun Sniper!" Bob Rozakis, Michael Golden *(1/78)*
16 09 "Bull's-eye for Murder!" Bob Rozakis, Michael Golden *(3/78)*
17 19 "There's a Demon Born Every Minute" Bob Rozakis Golden *(5/78)*
18 20 "The Monstrosity Chase!" Denny O'Neil Golden C. Russell *(7/78)*
19 "Tomb of the White Bat" Denny O'Neil Golden C. Russell *(9/78)*
20 19 "Enter the Ragman!" David V. Reed, M. Golden Bob Smith *(11/78)*
13 "Private Eye Man-Bat" Rozakis, Golden, with Josef Rubinstein

D.C. Special Series
15 20 "I Now Pronounce You Batman and Wife!" Denny O'Neil, Michael Golden, Dick Giordano (*Batman Spectacular*, Summer 1978)

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482 15 "The Eternity Book" Len Wein, Michael Golden,with Dick Giordano
06 "Bat-Mite's New York Adventure!" Bob Rozakis MG Bob Smith *(3/79)*

House of Mystery
257 07 "To Catch a God" Barry Jameson, Michael Golden *(4/78)*

House of Secrets
148 01 introduction page *(11/77)*
151 05 "Nightmare" Roger McKenzie, Michael Golden (adapted from a poem by Miriam B. Campbell) *(5/78)*
01 introduction page *(5/78)*

Mister Miracle
23 17 "As Ethos My Judge...!" Steve Gerber, Golden, Joe Giella *(4/78)*
24 17 "Double Bind!" Steve Gerber, Michael Golden, Russ Heath *(6/78)*
25 17 "Doom Unto Others...!" Steve Gerber, Golden, Russ Heath *(8/78)*

Secrets of Haunted House
10 "Hell of a Place" Rich Morrissey, Michael Golden *(3/78)*

Marvel

Defenders
53 12 "The Prince and the Presence!" David Kraft, Cockrun/Giffen/Golden w/Terry Austin (Michael pencilled pages 6,7,14,16) *(11/77)*
54 12 "A Study in Survival" David Kraft, Giffen/Golden, McLeod *(12/77)*

Micronauts
1 17 "Homeworld!" Bill Mantlo, Michael Golden, w/Joe Rubinstein *1/79*
01 "Meet: the Micronauts" Michael does illustrations of several of the characters which are accompanied by text descriptions *1/79*
2 17 "Earth!" Bill Mantlo, Michael Golden, Josef Rubinstein *(2/79)*
01 Michael does a pin-up of the Time Traveller character; inked by Josef Rubinstein *(2/79)*
3 17 "Death-Duel at Daytona Beach!" Mantlo, Golden, w/Rubinstein
01 Baron Karza pin-up by Michael Golden and Josef Rubinstein *(3/79)*
4 17 "A Hunting We Will Go!" Mantlo, Golden, w/Josef Rubinstein *(4/79)*
01 A schematic of the Homeworld microship *Endeavor* *(4/79)*
5 17 "The Prometheus Pit!" Mantlo, Golden, Josef Rubinstein *(5/79)*
6 17 "The Great Escapes" B. Mantlo, Golden, Josef Rubinstein *(6/79)*

MISCELLANEOUS

COVER ART: *Micronauts* issues two through five (with Josef Rubinstein)
OTHER: Mike did artwork for several different *Micronauts* advertisements.

ROOTS: BACK ISSUE DEPARTMENT

Whizzard #11. This wrap-around offset comic extravaganza features a candid conversation with Howard Chaykin, and other interviews with Terry Austin, Barry Smith, and Jim Steranko. It also offers a comprehensive checklist of Chaykin's work, "Prime Time Perils", and more! *$2.00*

Whizzard #10. Our fifty-six page science-fiction special presents Philip Jose Farmer discussing *Venus on the Half Shell*,and his Riverworld books. Also we have an interview with Isaac Asimov who talks about flying saucers, sex, science fiction stories, and more. Plus: articles on *2001*, Stanley Kubrick, Questor, and a strip by Ed.Mantels!.....*$1.50*

Whizzard #8. This fifty page pulp issue presents pulp cover painter Graves Gladney and artist James Bama in two enlightening interviews. Also in this 1975 publication is the cameo appearance of the Crimson Cockroach, photos, fiction, and other features.....*$1.50*

Whizzard #7. This forty-page issue features a Bob Bloch interview *$1.25*

Unfortunately, the remake of *Invasion of the Body Snatchers* might get summarily lumped by the critics with Hollywood's recent escapist frivolities. Science-fiction now is the stuff of *Star Wars* and *Superman*, a ready excuse to show off the latest advances in special effects technology. After all, the only "message" *Close Enounters of the Third Kind* could muster was half-baked and sentimental. *Invasion of the Body Snatchers* deserves a better fate than the company of such film candy. The producers of the movie spent their money on talent, not just special effects. It is tense, tightly paced, well acted, and supremely directed and photographed. Above all, it is meaningful.

The original *Body Snatchers*, according to its director, Don Siegel, was meant to show a mechanical kind of humanity. It reflected the paranoias of the fifties. The scare tactics of Frederic Wertham and Joseph McCarthy, and the technology that magnified an arms race, made empty shells out of people--pods who lived in bomb shelters and read only *approved* comic books. The 1956 *Invasion of the Body Snatchers* aimed to scare the automoton that mankind was becoming, to shake the alienation that discolored the decade. It was a frightening film, in terms of both fantasy and reality.

Kevin McCarthy, the star of the original movie, makes a brief appearance in the new *Body Snatchers*. Beaten and terrified, he jumps onto the hood of a passing car, fists the windshield, and screams at the driver, "They're here!" McCarthy manages a painful expression that could be expected from a veteran of the first invasion. The importance of this scene, however, is that "here" is a city in 1978.

Director Phillip Kaufman appreciates the effort that Don Siegel put into the earliest *Body Snatchers*. With a bigger budget, he afforded much more graphic, more ickier pod-monsters. More importantly, he secured some of the best acting talents in film for the movie. Kaufman proves a vast talent himself, timing visual scares, establishing terror with pace, camera angles and lighting, and bringing hope to the characters only to crush it time and again. He does everything he wants in *Invasion of the Body Snatchers*. From start to finish, the audience is spellbound.

The cast includes Donald Sutherland in the lead, Brooke Adams as his girlfriend, and Leonard Nimoy as the skeptical man of science. Sutherland's astounding versatility as an actor makes him an apt candidate for almost any role but he works especially well as the cool,thinking-man health inspector of *Body Snatchers*. Sutherland establishes trust in the character, the crucial feeling that if anyone can escape the pods, *he* can. Brooke Adams also is too smart, and too pretty, to fall victim to the invasion. Only the directing, however, curbs the suspicion that Nimoy gives to the psychologist. Nimoy is not particularly convincing.

Kaufman suggests in *Invasion of the Body Snatchers* that mankind is still alienated and sterile, a criticism that many have for the disco decade of the seventies. He offers no suggestion in the film as to why this is so, but neither did the original. Unlike the 1956 *Body Snatchers*, though, Kaufman does not provide hope that the situation will change. Humanity finally did react to the Dark Age of the fifties with unrest in the following decade. Are we, perhaps, intimidated by the protests and massacres of the sixties in the same way the people of the fifties were intimidated by the House Subcommittee on UnAmerican Activities? What hope, then, Kaufman seems to ask, does mankind have?

The sociological implications of *Invasion of the Body Snatchers* gives the film its most potent scare. Kaufman and the actors use their skills to shake up the audience, frighten it about something really important. They do a thoroughly convincing job. There is much more to *Body Snatchers* than any gamut of glitter that Hollywood might offer. In opposition to *Star Wars*, *Invasion of the Body Snatchers* is what science-fiction *could* be to the cinema.

- Kenn Thomas

The Zimiamvian trilogy by E.R. Eddison including: *The Mezentian Gate* ($2.25, 270 pgs.), *A Fish Dinner in Memison* ($2.25, 318 pgs.), and *Mistress of Mistresses* ($2.50 401 pgs.) published by Ballantine Books, 1978

"Everyone that knoweth life in my world shall know also death. The little simplicities, indeed, shall not die. But the living creatures shall. Die, and dissipate as children's castles in sand when the tide takes them, but the sand-grains abide."

It's rare when an excellent fantasy series appears on the stands, but the Zimiamvian trilogy stands up to all its laudatory claims. Ballantine Books recently reprinted this fantasy classic by British author E.R. Eddison. Although the book takes place in the aristocratic "heaven" of his earlier book, *The Worm Ouroboros*, its relationship is superficial. However, the more action-oriented *Worm Ouroboros* should be read as an introduction to Eddison's rather difficult style.

The Mezentian Gate (originally published in 1958) could easily have been Eddison's best book in the trilogy since it is unrivaled in heroic action and inter-character relationships. It deals with the various insurrections against King Mezentius, a fair yet forceful ruler, who forms a triumvirate rule to succeed him. The tale includes: abduction, murder, suicide, rape, romance, magic, political subversions, and military conquest. Regrettably when E.R. Eddison died on August 18, 1945, he had completed only thirteen of the thirty-eight chapters. The remaining portion of the book is summarized as historical exposition, which is significant to fully understand the character motivation in the other books. The price of $2.25 seems rather expensive for an ostensibly unfinished book, but I suppose you can't expect too much logic from publishers who printed the series in reverse chronological order,

A Fish Dinner in Memison (1941), involving Horrius Parry's concentration of power, is a rather slow-paced book that becomes somewhat burdoned by a twentieth century romance and Eddison's metaphysical speculations. Whereas the latter is discussed in a thirteen page introduction to the book, and is certainly thought-provoking, it tends to make parts of the novel a philosophic discourse thinly hiding behind a story. Secondly, the book has many quotations of Sapho, Homer, Moore et al; and suffers from untranslated references in French and Greek.

Under Eddison's mythos Zeus and Aphrodite are the creators of all worlds, and these dieties maintain separate yet simultaneous incarnations while living in several different dimensions. At a fish dinner during a whimsical discussion on what type of world they would like to create, King Mezentius and Lady Fiorinda, without realizing their latent omnipotence, create the Earth. During a matter of seconds to the other guests, Mezentius and Fiorinda live a lifetime as Edward Lessingham and Lady Mary Scornside in twentieth century England.

Although Eddison apparently felt that contemporary events demanded

more attention, written at a time when Hitler was imposing himself on Europe, his alternate settings leave the book with an uneasy feeling and a some what depressing view of society. His attention is divided between Zimiamvia and our world of racial and economic prejudice, war, and death. His view of war changes from glamorous to skeptical. "We have defeated 'Prussianism.' Have we so? I thought the object in war was to defeat your enemy, not defeat some absurd abstraction." Eddison seems to depart from his earlier optimism, in *The Worm Ouroboros*, that "the great mountains of the world are a present remedy if man did but know it against our modern discontent and ambitions. In the hills is wisdom's fount. They are deep in time." In Eddison's twentieth century world there is only Edward Lessingham, gone mad in torment by the untimely demise of his wife.

Mistress of Mistresses (1935) has a tragic ending and concerns Horius Parry's attempted usurpation after the death of King Mezentius. While Parry had loyalty for Mezentius, he would not be answerable to his bastard descendant, Baranax.

To properly understand Parry's discontent it becomes necessary to read *The Mezentian Gate*. He hates the triumvirate rulers since they possess what should have been his rightful inheritance. He is bitter with women, perhaps because he caught his unfaithful wife with her lover and burned them together. His only associates are his dogs and Gabriel Flores, his servant. "The Beast of Laimak" is a thoroughly dispicable, sadistic, and fascinating villain. "Do you see that hook in the ceiling?...I'll not weary you with particulars, cousin. I fear 'twas not without some note and touch of cruelty. Such a pretty toying wit had I," he speaks to Lessingham, the protagonist of the book.

There is an unusual similarity between Eddison's Horius Parry and Shakespeare's Richard Gloucester, a character that the author undoubtedly was familar with. Both were raised in military violence, possess only superficial relationships with women, have no real friends, unseemly looks, and a Machievellian sense of justice. "His policy is that of the duck: above water, idle and scarce seen to stir, but under water, secretly and speedily swimming toward his purpose," notes Chancellor Lord Beroald in *Fish Dinner*.

Eddison's major characters are all dynamic and seem to possess a romantic, almost medieval heroism about them. Baranax defends the honor of Lady Fiorinda by slaying three ruffians who slander her character. Lessingham even demands respect for his enemies. Eddison's women are independent and can be either tender or treacherous. Anthea seeks brutal vengeance outside the direction of Vandermast. Lady Fiorinda comments, in *The Mezentian Gate*, "I am not for your political chessboard, in whichever capacity; to be moved about. I begin to find I have an appetite... to be my own self-mover." She repeatedly refuses Baranax's marriage proposals, partly because her previous marriages ended in rape and physical violence, yet also because she strives for her own independence in recognition of her own true identity. His trilogy is filled with prophecies, magic, sword-fights and fearless heroes, where the positive aspects of humanity ultimately prevail.

The Zimiamvian trilogy lacks the diversified non-human characters of *The Worm Ouroboros*. There are no hippograffs, phantoms, Mantichores, talking marlots, or sorcery-induced gargoyles. Of course, there are the immortal nymphs Anthea and Campaspe. The only magic, per se, is the creation of the Earth in *Fish Dinner* and the infrequent, minor conjurings of the philosophic Vandermast.

Since he frequently adopts a seventeenth century literary style, Eddison's books are, at first, rather difficult to read. Secondly, he occasionally becomes verbose and over-descriptive with seemingly minor situations. Note the glaring example of this in a description of a banquet hall from *The Mezentian Gate*. "Even as, to a climber, the mere vastness of the mountain becomes, as he goes higher, a presence, unite and palpable, built up of successive vastness of slabbed rock-face, vertiginous ice-cliff, eye-dazzling expanse of snow-field, upsouring ultimate cornice chiselled by the wind to a sculptured perfection of line, sun-bright and remote against an infinite remoteness of blue heaven above it, so here was all gathered to an immobility of time-worn and storied magnificence: cyclopaen walls and gateways; flights of stairs six riders abreast might ride down on horseback and not touch knees; galleries, alcoves and clerestories cut from corbel and frieze and dull-mullioned windows six times the height of a man; colonnades with doric capitals curiously carved, supporting huge-timbered vaulted roofs; and domed roofs; that seemed wide as the arch of day."

For the most part, however, Eddison's books are quite readable and his style is certainly unrivaled by contemporary authors. *The Worm Ouroboros* is more action-oriented than, say, *A Fish Dinner In Memison*, and one should definately read it first to become accustomed to his literary style. The trilogy is rich in dynamic characters and pageantry. His stories, without becoming didactic or evangelical, generally profess an optimism that the positive qualities of man, love, will survive. When E.R. Eddison died in 1945 the heroic fantasy genre lost one of its greatest authors, yet like his Lady Fiorinda's beautiful sand-castle analogy, his books will definately abide. *- Marty Klug*

The Best of Damon Knight, $9.95, Taplinger Publishing Company, hardback, 307 pgs., June 1978.

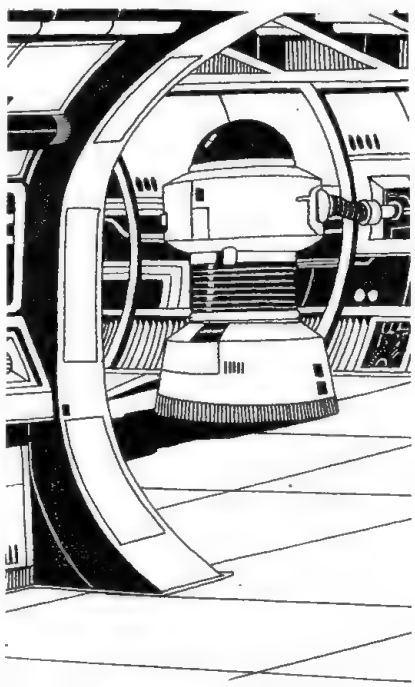
Although generally noted for his work as a critic and editor, Damon Knight's immense skill as a science fiction writer is displayed in this collection of short stories (1949-73). The stories often deal with common s-f motifs, but his piercing sardonic wit produces an amusing, yet often serious, exercise at social satire.

The anthology includes six time travel stories: "Anachron", "Extempore", "Backward, O'Time", "The Last Word", and "Time Enough". He attempts to resolve many of the contradictions which plague that branch of s-f. In "Anachron" the inventor could only alter the past when it would not potentially distort history. In "Time Enough" an effort to change the past fails and the character relates, "Some people think it's better to forget the past and solve our problems in the present."

"The Analogues" deals with prosocietal suggestions with (somnabulistic) perceptual alterations: creating a phantom guardian to all its citizens. Twelve years later he repeats this concept with "Semper Fi", about an inventor who becomes increasingly dependent on his hallucination-inducing invention.

Knight is equally skillful with the absurd tale as well as the serious one. An unborn child communicates his displeasure to his mother in "Special Delivery". "Babel II", a tale of human communication being eliminated by an alien, also shows Knight's command for convincing dialogue and realistic settings.

Admittedly, some of his stories occasionally fall short. "Man in the Jar" lacked direction. The ending of "Mary" was poorly developed and lacked proper character motiva-



tion.

Yet after two decades of writing, Knight's skill does not stagnate, like many professional writers, but conversely, instead of dealing with simple puns (as in "To Serve Man" and "Eripmav") his technique evolves to portray individual nuances of behavior. "Masks" deals with a completely prosthetic patient whose physicians are confused by his revulsion to a synthetic body. "Down There" deals with a futuristic writer choosing prostitution as a tangible alternative to express himself than the hypocritical "acceptable" society where he dwells.

Knight's diverse style ranges from "Anachron", a serious story of time travel, to the "Big Pat Boom", a silly tale about selling cow dung to extra-terrestrials. Although his forte is dialogue, he can effectively handle descriptive stories as in "The Enemy", about a lone 15-year old girl threatened on a dark planetoid by limited oxygen and a hostile alien. *The Best of Damon Knight* is a delightful collection of drama and satire, highlighting an author whose immense skill demands much more attention than it has received.

- *Marty Klug*

Time of Passage ed. by Joseph D. Olander & Martin Harry Greensberg, $9.95, Taplinger hardback, 292 pgs., October 1978.

"Immortality, euthanasia, suicide, and reincarnation" are a few of the major themes, according to the cover jacket, that appear in this collection of fifteen short stories (1949-77). The editors feel that "the prospect of human immortality--(is) an achievement that is very nearly within our reach" and nearly half the stories in this anthology are devoted to it. There is only one tale remotely related to euthanasia, and many are simply concerned with the general attitudes, from despair to disconcern, surrounding death and dying. It just goes to show that bookjacket blurbs are often about as reliable as weather predictions.

J.G. Ballard's "Time of Passage" (1960) concerns life beginning from unburying bodies which mentally and physically regress back to conception. It is a psychological-oriented story and in it bodies are resurrected and popping out of the ground like breakfast rolls from the toaster. It's interesting that Damon Knight used the identical premise, and a similar ending, in his "Backward O'Time" (1956); yet he exaggerated everything to a far greater absurdity.

John Brunner's "The Vitanuls' (1967), which opens the anthology, is a silly story about a shortage of human souls, and a synnayasi's desire to commit suicide to re-fill the cosmic bank.

There are two excellent contributions to this collection by Tom Goodwin and Clifford D. Simak. Goodwin's classic 1954 tale "The Cold Equation", which has appeared in a number of anthologies, is about a twelve-year old stowaway girl on an emergency supply ship, whose murder is mandated because of the additional cargo weight. It's a touching tale and certainly among the best in the book. Simak's "Eternity Lost" (1949) concerns a senator's scheming to survive after being informed, after living for five-hundred years, that his life would not be "continued". Simak notes that "in politics, one is not blunt and forthright, but devious and slick." Senator Homer Leonard faithfully fulfills this description through miscellaneous manipulations in order to secure his survival.

Damon Knight's thirty-six page story "Dio" (1957) is about a civilization that sacrifices its sexual maturity for immortality. "We're the eternal adolescents of the universe. That's the price we pay." Finding himself aging in a world of immortals, Dio lives with dignity: creating lasting art, and communing with nature in a metal world. One can empathize with Dio, as with Goodwin's Marilyn Cross, yet many of the characters in the book fail to generate that type of reaction. Many of them fail to generate *any* type of reaction, and that's the basic problem with this anthology.

Poul Anderson's "The Problem of Pain" (1970) is a tiresome tale of two scientists' memories and metaphysical meanderings on why an omnipotent God would permit man to suffer. Basically, the author parades various paradoxial problems without offering any substantial solution.

Time of Passage possesses a handful of excellent stories which should be read. There are, however, a number of tales which rank far closer to fair than fantastic and tended to decrease my enthusiasm for this collection.

- *Marty Klug*

SMALL TALK (*from page thirty-one*)

During my alleged spare time between issues, I've been involved in directing a short film. One of the sequences involved a scientist getting his briefcase stolen by a band of dancing Nazis (to the music of Strauss' "The Blue Danube"). While Flint *Ostara* Mitchell and Ken Holland were getting into their uniforms, we were accosted by a crazed middle-age man who threatened to call the police and get his shotgun because he had his full of "our kind" in WW II. While setting up a tripod I tried to explain to him that we were filming a comedy, but he must have felt we were producing a propoganda film to corrupt the innocent minds of American youth. The silly thing about it was that setting before him was a briefcase with a sign on it proclaiming it contained "The Dreaded Secret of Atomic Power". I must add that the briefcase was subsequently lost, containing that sign and three cassette recordings. I would have loved to have seen the expression on the person's face who played those tapes and found no dreaded secrets, but instead, three episodes of *Lost in Space*.

Whizz, our guinea-pig mascot, died on Feb. 1st. After 4 years of loyal service, she will be missed.

Shortly after the publication of last issue, I terminated my employment as a dishwasher. After six months I got tired of coming home at two in the morning. It was the type of place where you could have seniority in a week. Also, there was just too little pride in the position. Buxom movie starlets aspire to wed wealthy lawyers and doctors, but never the ill-fated pot-scrubber (albiet with present politics this trend may be reversing). Although now I'm no longer getting only three hours sleep a night, I'm also financially depleted. An allowance of ten cents a week simply won't do it.

Whizzard has been a money-losing project since its inception and despite my love for red ink and glue balls, the situation *must* improve through expanded dealer sales, more subscribers, and possibly acceptance of solicited advertisement. I simply cannot continue publishing *Whizzard* with the economic security of a bet at the horse races.

On the lighter side, special thanks this issue is extended to Walt Simonson for his help on his index, Terry Austin for the name-dropping in *X-Men* #122, and Becky "Roverlord" Reece for putting up with all of our nonsense.

In the Marvel tradition, we're now merchandising Atomic Kid t-shirts for reasonable prices. Old issues of *Whizzard* have even been spotted by two local contributors at the bottom of a pile of rather dubious "men's magazines" in a seedy bookstore. *Whizzard* is definately going places. Hopefully we'll find out where we're going before we get there...

(April 10, 1979)

A WEALTH OF WORDY WHIPPETS OF WIT AND WISDOM WROUGHT BY THE WHIMSICAL WONDER-BOYS OF THE WHIZZARD WORKBIN WHILE WISHING FOR WHITE WINE AND WAYWARD WOMEN

MARTY'S MUDHOLE

Face front fearless one! The fabulous, far-out issue we've fatiguely fought for has finally been finished. After many mirth-filled months of making this magnificent magazine, and a multitude of miscellaneous mishaps, we've given to to the pernicious postal people to personally place it with your person. Enough of this illustrious alliteration and on with our latest bullpen bombshell. What have you been asking for all along, true believer? How many countless calls have crossed this country demanding this dynamic new development? Now we have in limited supply titanic new t-shirts of Bill Lewis' colossal comic character, the Atomic Kid. Don't you believe it! In our move to merchandise this miraculous masterpiece, we've gone and guaranteed you'll simply savor its artistic affluence. We'll even give your marvelous money back if not completely delighted. Although why we wouldn't be completely delighted with your money, I'll never know...

Shekels! Marty

ITEM! And the suits and countersuits continue to fly: *The Wiz*, that movie blockbuster we all love, is pressing charges over the use of the name *Whizzard* for this publication. WEG Mogul Marty Klug counters that *Whizzard* has been in the entertainment business well nigh since Diana Ross was yet with the Supremes.Well, almost. And it will take us a few more issues like a few in the past (that we don't wanna remember) for WEG to lose anything like the amount that turkey will lose.

ITEM! Friday, February 15th at Florissant Valley the first fabulous Farrah-Fawcett film festival! For the first forty-four Farrah fans, free four by five foot photofolders of Foxy Farrah! Feature films formally at five. Food and free frosty Fanta at 5:05 and 5:15. Feel free to come, or however you react.

ITEM! No truth to the rumor that Kenn 'Zenn' Thomas will play lead guitar and castanets on the upcoming Yoko Ono album. He did, however, pen the title track--"I Ching, and You Can't Sing."

ITEM! He's no fairy! Yes! 'Scary' Jerry Durrwachter almost beat out Chris Reeve for the lead role in the new *Superman* flick. Unfortunately, our stalwart staffer's biceps were six inches too big! Office rumors are running rampant that Jerry will next be butting heads with Dustin *The Graduate* Hoffman for the lead role in *Popeye*.

ITEM! In a related note, 'Muckraker' Marty Klug (yes, our boss-man) lost out to be Perry White in the *Supes* flick. *Variety* reports that he was, "too gruff for the part."

ITEM! Okay, boys and girls, here's *your* chance to save some big bucks! Enter *Whizzard*'s first annual wild and crazy sweepstakes! All you have to do is get out every issue of *Whizzard* ever published (Yes! Even *those* issues!) and count *all* of our mistakes. That's right! Every typo, every grammatical error (especially be careful with that "Tarzan of the Apes" article), and every misquote for which we've been sued or threatened.

The first five people to send in the *exact* number of mistakes will earn 50¢ off their next issue of *Whizzard*. This offer only open to shut-ins, unemployed college students, Dead-heads, ex-moonies, and people with funny names.

This offer void in Missouri and states with the letters *A*, *E*, and *I* in them.

ITEM! Bill *The Land of the Lost* Lewis, rambling boy artist, is currently recovering from an animation overdose which had him laid up for nearly a year. Reportedly, he was admitted to City Hospital in a catatonic state, mumbling "What's up, doc?" and "How's about a pic-a-nic basket, Boo-Boo?" The road to recovery has been difficult, however, as Bill is still chasing mice and occasionally going for days eating only carrots and spinach.
Bill is a Negro.

ITEM! In one of the strangest stories to ever cross our desks, it has been reported that *Whizzard* staffer Tom *The Fugitive* Hof is suing comedian Steve Martin. Claiming that he was the original "Wild and Crazy Guy", Tom walked into a Colorado courthouse dressed in the tophat Dylan wore in *Don't Look Back*, complete with bunny ears and carrying an electric Farrah-Fawcett poster polisher. Although he was subsequently charged with contempt of court, Tom got off a great "Acc-use Mee-eee", a line he claimed was stolen and perjured by Martin.

ITEM! *The Whizzard Story Part One*, a multi-bucks big flick, to open at theatres everywhere some Christmas, has announced some pre-production casting. Producer Dino Delaurentiis ("I make a berry goot *Kink Konk*") has ticketed Garret Morris for the Bill Lewis role. True to his character's personality, Garrett could not be found or reached for comment.

Meanwhile, Mego has announced that they will release a disco version of the *Whizzard* opus soundtrack. Dance on...

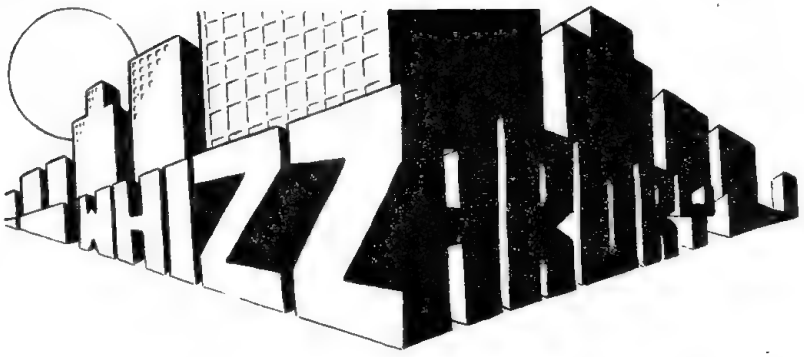
ITEM! In an effort to save face, DC is reportedly coming out with a new "alternate-Earth" to explain the recent proliferation of "damns and hells" in their stories. Yes, fans, comics are headed into the gutter. It makes you stop and think. *(Editorial comment on this by the Morebull Bullpen General Manager: This all wouldn't have happened if Kennedy hadn't a been shot.)*

ITEM! This reporter flew to Hollywood (flashing neons and tinsel town) for an exclusive interview with Superman, who is enjoying an immense revival. But after days of checking sources, I couldn't come up with the man to interview. That George Reeves is one sly fellow. Er, what's that, Marty? Oh! *Chris* Reeve!? Oh! I thought... Never mind.

ITEM! Random Fandom, that classy cult of comic collectors is no more. The University of Missouri, their meeting place, claimed foul about their buying and selling of wares on campus. After several fans put on a demonstration singing "Alice's Restaurant" and "Blowin' in the Wind" to no avail, they retired to the snack bar to buy refreshments, then went to the bookstore for a few comics. It just goes to show you.

ITEM! Believe it or not! But, Florida University of Cultural Knowledge economists have predicted, by projected current linear analysis, that by 1996 original comic art will be *cheaper* to buy than the comic book itself.

Not to worry. Remember, nobody has cheaper art than *Whizzard*.



Send all comments to: Whizzard, 5730 Chatport Road, St. Louis, MO 63129. Unless otherwise requested, all letters received are subject to print.

AUSTIN/CHAYKIN

Ken Meyer Jr.
1301 E. 4100 So.
Rm. 615/Ogden
Utah 84403

Just got *Whizzard* eleven today. This issue has a nice balance between art and text that is rarely seen in most fanzines.

My favorite feature was the Austin interview, due mostly to Terry's amusing and down-right friendly remarks. Now I can see why Howard Chaykin thinks of Terry as one of fandom's "good guys." Great, great, great. It's a shame that Terry couldn't contribute more artwork.

Chaykin's interview was also interesting. Howard seems like a very business-conscious, sensible, down-to-earth guy as far as comics are concerned. No "I put my heart and soul in every line I draw" bullshit.

Bryan Hollerbach
Route 2, Box 143
Ste. Genevieve
Missouri 63670

I must say the summer of '78 *Whizzard* (when's the movie coming out?) was the best issue I've read. From a graphic standpoint, the professional pieces afforded the 'zine a classy look. Otherwise: how, pray tell, could *Whizzard* lose with interviews with Steranko, Smith, Chaykin, and Austin?

I loved the interview with Terry Austin, and I'm certainly proud that I was, however slightly, involved in its compilation. Anyone unimpressed with Austin's work is a fool; as a matter of fact, I'm of the opinion that his work on *Detective* is/was superior to Dick Giordano's. Then too, this interview was the only one with real *humor*. Even more astounding was the fact that, beyond the humor, Terry managed to be highly informative. His description of a day at Continuity Associates was fabulously funny. Ditto his comments on: sf fandom; Atlas Comics; the Dark Avenger and the possibilities of the first story-ending; his first meeting with Neal Adams; DC comics; plastic printing plates; the newspaper murder cases; and on and on. Great! Even greater was Terry supplying *Whizzard* with artwork. I'm particularly fond of Dracula and the ladybug. Terry Austin is what the comics industry should be: human, personal, and effervescent.

"The Chaykin Tapes" painted a rather disenchanting verbal portrait of Howard Chaykin. Supposedly, he enjoys the medium, and at the same time, he hates it. Chaykin howls about the industry's commercialism while doing work which he feels isn't the best possible? That seems rather hypocritical. Furthermore, the final few paragraphs were childish--tail-chasing. *(9-5-78)*

SMITH/STERANKO

Steve Pond/11
Farmcliff Dr.
Glastonbury
CT 06033

Whizzard eleven was a tremendous step forward. Reproduction was superb (except for Mantels' drawing on page 6), the type was excellent, and the justified columns gives it a nice professional look (but does that really make it worth the headaches involved?) The only overall complaint I might make was that it seemed top heavy with interviews. After all, over 50% of the interior pages was devoted to the interviews. Still, there were also other nice features in the issue (and the Atomic Kid!)

The Steranko interview was Steranko, all right. Sometimes I think he'd make one of the greatest PR men of the generation, especially promoting *himself*. Have you ever noticed that one of those impossibly-laudatory articles in *Mediascene* always seem to appear whenever Supergraphics starts to merchandise the artist's work? Steranko says he never thought of himself as purely an artist. Then why doesn't he stop being one? The paperback book covers are not as innovative or as exciting as his comic book work. And I hope he doesn't expect any of us to hold our breath waiting for him to finish the *Encyclopedia*, or the *History*, or another *Chandler* tale. He reminds me of poor old Orson Welles: neither of them seem to be able to finish something without an axeman producer or publisher measuring the size of their necks. Then they huff and puff and produce a masterpiece; then say it wasn't as good as it could have been if only you'd had more time or control. Only when they do have control, they never finish! *(6-28-78)*

Bryan Hollerbach

"Barry Smith . . . . . Speaketh?" was a very lucid piece of work; I liked it. Smith, at least, doesn't stand halfway in and halfway out of the room, as Chaykin does; through Gorblimey he's certainly resolved his conflict with the comics' commercialism more positively than has Howard.

I was unaware he was solely responsible for "the little things that Conan would do." As a matter of fact, I hadn't even realized they'd been absent. Now that I know, I miss the Smith Conan even more than I did before.

Otherwise, his comments concerning the relationship in drawings between a character's psyche and physique, the Beatles, and conventions all gave me pause. How lyrical! Barry Smith truly *is* an artist. He *flows*.

Jim Steranko's talent is infinate. First, I loved the third volume of *Fiction Illustrated*. I've studied it again and again. I look at it and wonder, "Why can't *I* create something this beautiful?" I was quite astounded to learn that Steranko considers Chandler something of a rushed affair.

Hopefully, Chandler will be a bridge leading to a Shadow graphic novel done as it should be done--by Steranko. What is Steranko's work if not the stuff of steel, stone,and shadows?

Ah! All these projects! The comics history...an encyclopedia...a large portfolio...Steranko is addictive!

SF: VOICE OF THUNDER

Gary Johannigmeier
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After months of great deliberation (and 42 minutes of near great deliberation) I am finally going to put my comments about *Whizzard* #11 on paper.

I'm not sure I understand the part in your editorial about "Ghetto Talk." Maybe it would have helped if I had read the previous issue of *Whizzard*, but you just seem to not make sense good. (*sic*) *(10-21-78)*

Due to space limitations, about a hundred lines were deleted from "The If Factor." To clarify my position, I'm going to go over it all once again. Since this discussion has gone on for about 2½ years, I hope this will be for the last time.

Science fiction is one of the few literary genres where readers provide a convenient forum to informally discuss and defend opinions about developments within the field. Among some of the s-f audience there exists an intense mutual interest; people that simply like the

same thing do not correspond obsessively about it, or produce money-losing magazines devoted to it, or travel thousands of miles to discuss it. It becomes a way of life for many of these devoted followers, but this immense loyalty often discriminates against those who refrain from participating in such social activities, and those who fail to recognize the field at all. Partially responsible for this prejudice is the popular use of so-called fannish vernacular, which inhibits effective communication, and contributes to a fraternity mentality among active fans.

Admittedly, when one discusses a specialized field certain jargon is necessary to express complicated concepts in a concise, understandable form. However, s-f fannish vernacular often regrettably falls short of this criteria. Does the term "loc" become any more concise or understandable than "letter"? Is a long explanation prevented by omitting three simple characters, or do such abbreviations add to the confusion? When reading an amateur publication, or attending a convention, it is questionable whether the the occasional s-f reader would readily comprehend such slang as: "Fmz" (fanzine) "Wahf"(we also heard from), or "duper"(printing machine). Although certain abbreviations are necessary and may be readily understood from context, intentionally confusing slang should be abolished.

Does the use of esoteric vernacular contribute to a fraternity mentality among active fans? The common reference of frequent convention-goers as "fannish" fans tends to imply that those readers who do not participate in such social activities are not fans. They are not real fans. They are not "trufans" and are secondary to the active participant in social circles. Such slang as "BNF" (big name fan) and "SMOF" (secret masters of fandom) sharpens the appearance of a pseudo-intellectual hierarchy among active s-f fans.

A far more apparent prejudice is extended to those people who will have nothing to do with science fiction. They are sneeringly referred to as "mundanes", defined as "the ignorant world outside fandom". (*Neofans Guide to S-f Fandom*, 3rd ed., p. 19) Is life outside science fiction circles really ignorant? Are chemists or painters somehow less intelligent than the person who reads Gor novels and gets drunk on his ass at s-f conventions every weekend?

Amateur publications are also misclassified. Some are devoted entirely to the exploits of their constituents and have only remote or entirely no contact with the professional science fiction field. Although such publications certainly have the right to exist, they shouldn't be mislabeled as s-f publications, which logically implies that they deal with s-f rather than one's own personal exploits. Although generally defined as not for profit publications produced by amateurs, the term "fanzine" is unclear. Are they publications by fans for fans, or by fans about fans? Under the latter definition it could be inferred that a schlock publication praising, say, Gerrold or Ellison, since it deals with professionals, would be called a prozine. This is hardly accurate. The confusion of such slang again becomes apparent. . .

Opponents claim that those publications which use such slang have readers that already understand it, so it does not inhibit communication. This defense is acceptable as long as the readership remains the same, and no new fans who are unfamiliar with the slang join the audience. Hence, by using such jargon it intentionally limits one's audience and contributes s-f fandom into becoming a closed institution.

Although amateurs often have the excuse of inexperience, the failure to produce an attractive publication due to lack of time is no excuse. Such rationalization does not excuse poor layout, bad design, sloppy printing, unappealing artwork, blatant grammatical inaccuracy or careless typing. Those people that don't have the time shouldn't publish. There is no divine law that demands every s-f reader must publish a fanzine, or constantly attend conventions, or that failure to fulfill these duties will not qualify him as a true fan. Although there are some incredibly fine publications which are produced, far too many are dominated with superficial garbage hurriedly read on the way to the trashcan. This is embarrassing because within s-f fandom there exists talent, immense talent, that is inherently doomed to a limited audience and will never get the exposure or quality presentation that it deserves.

Thor
c/o WBAI-FM
505 8th Ave
NY NY 10018

I just received a copy of *Whizzard* #11 and would like to respond to your rather hostile comments on fannish fandom.

1. "An embarrassingly large number of them seem to be dominated by esoteric drivel."

Why is it embarrassing? Nobody is asking you to read the 'zines you don't like. Most people who get into fanzines simply find those which interest them, and ignore the rest. Their existence needn't bother you, unless you want to be bothered. Or need something/somebody to sneer at and say "I'm better than them, look at how dumb *they* are."

Again, why is it drivel? Because you aren't interested? Because you don't understand what's going on? I, personally, don't like Russian novels. That doesn't make them drivel, or destroy their meaningfulness for *other* people.

2. "Publications that solely relate personal exploits and have nothing to do with s-f, logically,

should not be called science-fiction publications."

On the surface I might agree with you, but on several other hands, *a*-few fannish fanzines *do* call themselves s-f zines (and those which do usually identify themselves not as science-fiction *magazines* but as science-fiction *fan*zines,e.g. a zine for s-f fans). *b*-A fan may label his zine with s-f in recognition of, or hommage to, that which brought him together with his readers--science-fiction. *c*-Who are you to tell me what to call *my* magazine? Suppose Hugh Hefner decided to call *Playboy* a science-fiction magazine. What do you think you could do about it? Sue him for false advertising?

3. Your next statement makes no sense, but if you mean what I think you mean, it's ridiculous. Almost exclusively, these fanzines go to (people who) are interested in them and enjoy them. They are a form of communication between friends.

Fannish fans know very well that s-f is what brought them together. They also know that it isn't the only reason for staying together. Fans do have other common interests, and like to talk about them as well as s-f.

Most fanzines aimed at a general audience don't use that many fannish terms and most of the commonly used terms can easily (be) understood from context. Also, fans don't use these terms to confuse the issue--most of them were invented for the purpose of expressing something for which there is no word in English, or to say quickly something that otherwise would need a long explanation. Most people who have a "fannish dictionary" didn't get it to understand the slang, they already know it. The dictionaries are popular because they are funny and in-

"A fraternity mentality seems to have enveloped most of the field."?? *Huh?* Turkey, either you are wearing blinders, or you are quite paranoid! "Fannish fandom" is really just a small part of fandom at large. Maybe 5 to 10% of the total. Most of the people who read *SFR* or *Algol* read no other fanzines, and maybe half of the attendees at a Worldcon or one of the larger regionals have no other contact with fandom. And fandom as a whole is just a small fraction of all the people who read s-f. *Analog* has a readership of over a hundred thousand. Do you really think there are that many people in fandom? And the number of people who read s-f books is much larger. Do you believe in the International Communist Jewish Banker Conspiracy too? It just isn't so, man!

The rest of this paragraph is simply bullshit. A lot of constructive discussion and development of ideas does take place in fanzines and at conventions. But that is not the sole allowable purpose for them. They are also for socializing and having fun. How do you think cons got started?...If you don't think that we fannish fans should be doing what we enjoy most, why don't you pack up your fucking soapbox, and your ugly pretentious magazine, and go back to comics fandom where pompous, know-nothing assholes are appreciated and venerated?

...Fannish slang is not necessary, in an absolute sense. But in that same absolute sense neither is any human language. But, just as language makes person to person communication easier, fannish slang makes fannish communication easier. And, speaking of esoteric, obfuscating language, your own attempt at a formal, academic writing style comes off pretty badly...Why don't you try putting out a little 'zine filled with "trivial personal exploits" and while so doing learn to write, turkey? You know, like a lot of those stupid fannish fans are doing?

My basic reaction to your piece is simply--"What are you, some kind of asshole who can't stand to be left out? Or maybe you don't think people should be allowed to have opinions and interests that are different from yours?" *(8-9-78)*

Gee Thor, we didn't know you cared. A lot of the preceding letter was edited: particularly Thor's constructive criticism condemning me as a "insecure, paranoid, authoritarian fascist." Admittedly, the term "drivel" was rather harsh--intentionally used to hopefully stimulate some intelligent response from opponents of my position. Yet getting libelous letters from the god of thunder hardly encourages me to continue this discussion.

Bryan Hollerbach . . . . . Marty, *Whizzard* has greatly improved. Not that it was bad; this issue was simply a positive exponential leap from the last.

In "Whizzardry" Mike Glicksohn practically calls me an anti-social, cliquish snob. To clarify my stance on s-f fandom: to hell with fandom, to hell with faandom, and up, up with people. I'm against all social boundaries and castes.

Yes, the terminology is quite confusing at times. For example, I thought 'mundane' was a grammatical or typographical error until I read an article on Archon I in the *Post-Dispatch*.

POTPOURRI

Alan Hunter
4 Crainleigh Gardens
Southbourne, Bournemouth, England
BH6 5LE

In *Whizzard* #11 besides from the entertaining contents, I thought there was a considerable improvement in the appearance. This was mainly due, without doubt, to the use of offset thoughout and the inclusion of pro artwork. With page 23, however, I cannot decide if this is a Barry Smith drawing, or one of your staff artists copying his style. *(It was by Ed.Mantels)*

I notice also that Ed.Mantels has been very busy producing letterheadings for you, and an excellent job he has made of them. Unfortunately, this is one aspect of fan art, although vitally necessary to the final good appearance of the 'zine, which is often ignored and seldom receives any comment or praise. *(9-2-78)*

Bryan Hollerbach . . . . . Rick's cover was nice, although it contained perhaps a bit too much uncontrolled blank space. The cover blurb undoubtedly cramped his layout. Oddly enough, the design--especially the skyscraper/Statue of Liberty back drop--reminded me more of Steranko's work than Chaykin's.

On the other hand, Ed's illo on page 39 was, in my opinion, very Chaykin-ish, while Jim Bourgeois' pic on page 33 was similar in style and line to the work of Craig Russell. Ah, time passes and Dave Schmidt still swipes. I'm offended when Rich Buckler does it; the practice is only slightly less disquieting in a fan magazine. Please, Marty: insist on original art.

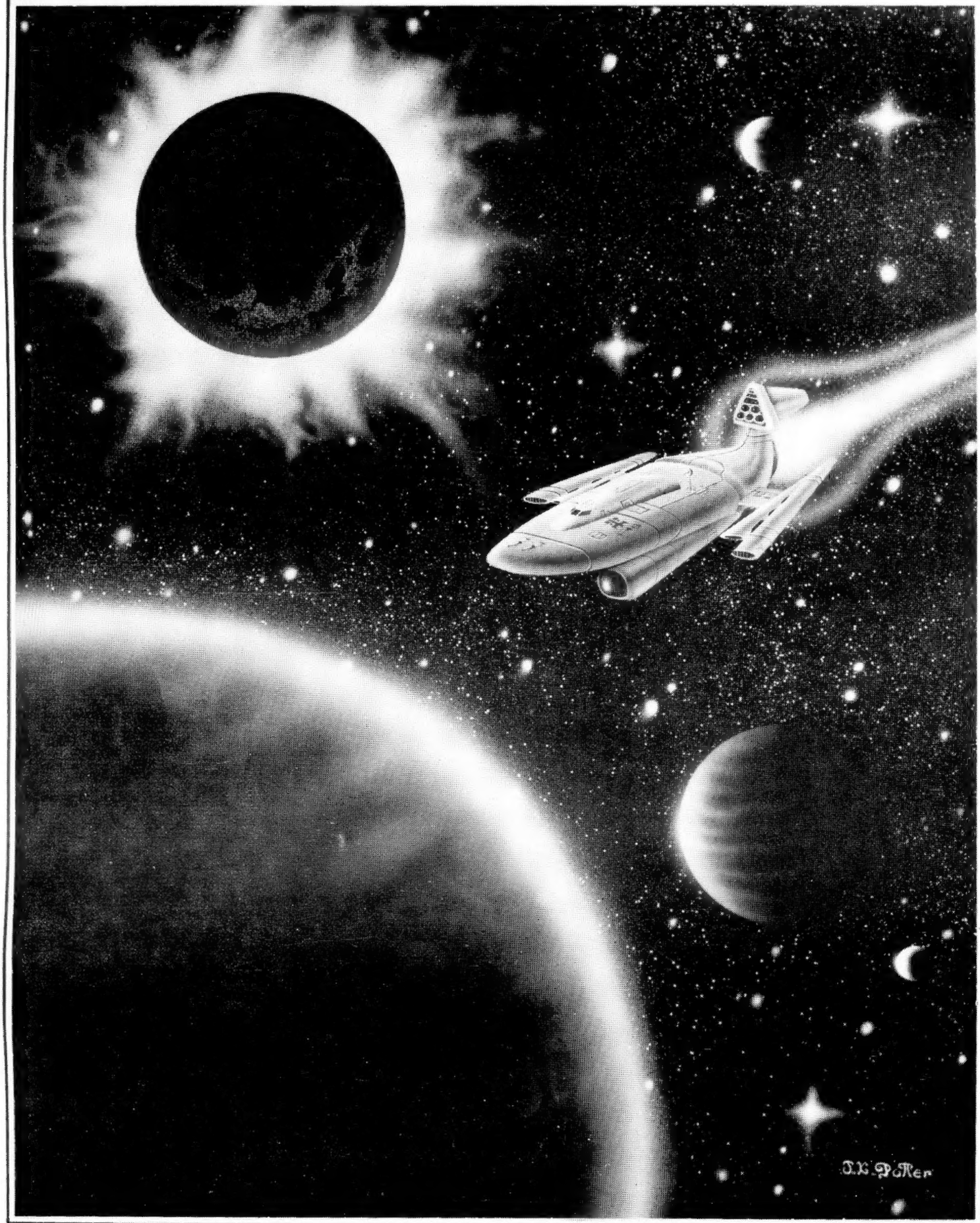
"The Atomic Kid" improves. I really liked Bill's illos; he has a marvelous sense of self-parody. The inking was very good, especially the use of tones. Mishmash: is Sally yet *another* of Captain Kirk's conquests? If Captain Mar-vell can have a photon trail, so can The Kid, I suppose. Methinks the dude in the cybernetic collar's been hanging around Ant Man/Yellowjacket. (But was that *really* a living bowl of grapes?)

Peppy White/7612 Hogarth St/Springfield, VA 22151 I thoroughly enjoyed reading *Whizzard* #11. I genuinely feel it is one of the most beautifully produced and well-written fanzines on the market. I especially recognized the great attention to detail it is given, in respect to page layout, artistry, and set type. *(9-6-78)*

G Johannigmeier . . . . . I don't think I should comment on "The Day of the Glassalume". I tried to read it, but never could finish it. Nausea kept setting in.

I think Jerry came on a little strong in "Fanac Feedback". Not that his points weren't valid, but no matter what Jerry said it came off as an attack on Mr. Nickel.

I did enjoy the issue. It's been a long time since I've read a *fanzine* and I must say it was a welcome change. You can count on me to pick up the next issue (hopefully you won't be looking when I do).


J.K. Potter

WHIZZARD Questionnaire

Name _____

Address _____

Age _____ Sex _____

Marital Status: Single ( ), Married ( ), Divorced ( ) Other ( )

Principle Occupation _____

If college student, please list major _____

Which of the following subjects are you interested in?

Comic books ( ), underground comics ( ), newspaper comic strips ( ), pulp magazines ( ) radio drama ( ), science fiction or fantasy films ( ), horror films ( ), animation ( ), science fiction or fantasy books ( ), s-f war games ( ), fan conventions ( ).

How did you find out about *Whizzard*?

Mentioned/reviewed in another publication (please list) _____
Sample copy ( ), trade or review copy ( ), purchased at a convention ( ), purchased at a bookstore ( ), purchased through a *Whizzard* ad ( ) other (please list): _____

Have you ever attended a science fiction ( ), pulp ( ), or comic ( ) convention?

Do you read *Whizzard* in its entirity? Yes ( ), No ( ).

If not, which parts don't you read?

Which parts did you enjoy most? ___

Which parts did you dislike? _____

How many other people read your copy of *Whizzard*? o ( ), 1 ( ), 2 ( ) 3 ( ), 4 ( ), more than four ( )

What issues of *Whizzard* have you purchased/received in the past?
none ( ), 11 ( ), 10 ( ), 9 ( ) 8 ( ), 7 ( ), 6 ( ), 5 ( ) 4 ( ), 3 ( ), 2 ( ), 1 ( )

How many general circulation fanzines (other than *Whizzard*) do you read? 0 ( ), 1-5 ( ), 6-10 ( ) 11-15 ( ), more than 16 ( ).

Are you a member of a comic club? Yes ( ), No ( ) If yes, please list which one: _____

How long have you been reading comics regularly? _____

Do you currently edit or publish a fanzine? Yes ( ), No ( ). If yes, please list title(s): _____

How many interviews do you feel *Whizzard* should have per issue? 0 ( ), 1 ( ), 2 ( ), 3 ( ) 4 ( ) 5 ( ), more than five ( ).

What members of the comic industry would you like to see interviews with? _____

Should *Whizzard* publish?

convention news or reports	yes	( )
	no	( )
fiction or poetry	yes	( )
	no	( )
fan/prozine review column	yes	( )
	no	( )
a comicstrip each issue	yes	( )
	no	( )
the Atomic Kid comicstrip	yes	( )
	no	( )
solicited advertisement	yes	( )
	no	( )
info on St. Louis events	yes	( )
	no	( )

Out of the material represented in this issue who/what do you consider your:

FAVORITE INTERVIEW
( ) "Starlin Interviewed--At Last"
( ) "Words With Walt"
( ) "G is for Golden"
( ) "A Moment With Mike"

FAVORITE ARTICLE
( ) "State of the Medium Address"
( ) "Silver Surfer..."
( ) "Tarnish on the Silver Age"
( ) "Tracking the Manhunter"

FAVORITE PROFESSIONAL ARTIST
( ) Austin ( ) Simonson
( ) Milgrom ( ) Starlin
( ) Nasser ( ) abstain

FAVORITE AMATEUR ARTIST
( ) Bialy ( ) Hunter
( ) Bourgeois ( ) Lewis
( ) Burchett ( ) Mantels
( ) Davidson ( ) Potter
( ) Hollerbach ( ) Thomas
( ) Holland ( ) abstain

FAVORITE WRITER
( ) Durrwachter ( ) McFadden
( ) Dyar ( ) Thomas
( ) Klug ( ) abstain

All information received from readers will remain strictly confidential. If you would like a blank copy of this survey returned please enclose a SASE when you submit it.

COMICS ARE JUST FOR KIDS, OR... Based on the information from last issue's questionnaire, our audience has an age range from sixteen to thirty-six, with an average age of 22.5 years. By comparison, the mean age of the audience of *Whizzard* #10, our science fiction issue, was twenty-one years.

CLIFFHANGER DEPARTMENT... Due to one of those freak accidents which seem to only happen in fanzine production, the following conclusion to Tom Hof's "Prime-Time Perils!" was accidentally omitted from last issue.

And the winner for the *best* adaptation of a comic book to television is: *Dennis the Menace*! Wow, this was a superb adaptation. Let's have a big round of applause for this one. We used to all watch this show, right? Come on, don't hide. Sure, we all did. Hey, I did! Who can forget lovable Jay North as Dennis. Ron Ely and Adam West, eat your hearts out! And what a superb supporting cast. I know that I'll never forget them even if I don't remember their names. Well, that's a wrap on this report. Thanks for tuning me in out there. I love you all. Now get outta here, I mean it!

STILL CHEAP... This issue is 25¢ more to cover our nearly 40¢ per issue mailing costs. To compensate for this increase this issue has almost 20% more pages and one extra letter per line. That totals to nearly 250 extra characters per page. Who says you don't get more characters in each issue of *Whizzard*?

LAST MINUTE CREDITS... Ed.Mantels inked the backgrounds on the following illustrations: page 17, page 29, and page 48.

RETURN TO SENDER... We often receive letters from readers wishing to contact individual *Whizzard* contributors. We have printed the following fan addresses so you may reach them directly. Mail addressed to professional artists who contribute to *Whizzard* will be forwarded if adequate postage is provided.

Alex Bialy R.D. #2 Andrews Road/La Grangeville, NY 12540
Jim Bourgeois 411 North Elizabeth/Ferguson, MO 63135
Rick Burchett Post Office Box 324/Herculaneum, MO 63048
Lari Davidson 8471 Bennett Rd./Richmond B.C. V64 1N6/Canada
Jerry Durrwachter 11220 Morrow Drive/Saint Ann, MO 63074
Dafydd Neal Dyar PSC Box 364/APO New York 09121
Thomas Hof 3109 Elsworth Place/St. Louis, Missouri 63121
Ken Holland 3519A N. 22nd St./St. Louis, MO 63107
Bryan Hollerbach Rt. 2, Box 143/St. Genevieve MO 63670
Alan Hunter 4 Crainleigh Gardens/Southbourne,Bournemouth, England BH6 5LE
Bill Lewis 205 North 18th Street/St. Louis, MO 63103
Ed.Mantels Post Office Box 1991/St Louis, MO 63118
Michael McFadden 6165 A. Delmar/St. Louis, MO 63112
J.K. Potter 645 Prospect/Shreveport, LA 71104
Kenn Thomas 7307 Pasadena Blvd. Apt 1W/St. Louis MO 63121

COMING ATTRACTIONS... Our "Next Issue Departments" have a long record for being grossly inaccurate so I'll spare the sensational announcements. Suffice to say, we have several *big* surprises planned for *Whizzard* #13 and I hope you'll join us. By next October, it should be available at finer bookstores everywhere.

YOU'RE RECEIVING THIS ISSUE BECAUSE:

( ) You contributed.
( ) We would like you to contribute.
( ) We would like to trade publications.
( ) This is a review copy.
( ) We reviewed something of yours inside.
( ) You subscribed! The last issue on your subscription is: 12 ( ), 13 ( ), 14 ( ), 15 ( )
( ) *Whizzard* is concluding your *Ov* or *Whunderful* subscription. Your last issue is: 12 ( ), 13 ( )
( ) You paid for it. Thank you very much.
( ) You are mentioned within on page:
( ) You have a letter printed in "Whizzardry".
( ) This is a sample copy. Please let us know what you think.